

#19

Reflecting On Yesterday For Tomorrow

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Reflecting On Yesterday For Tomorrow

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Cities and Humans

*How do cities with long history
and traditional cultures change?*

A historic city is
a distinctive place where urban culture is concentrated,
and its potential becomes a positive element in rebuilding.
Modern heritage is also born through this process.

A city's history has followed the same path of growth and decline as the history of humanity. The city is the primary location for comprehending and realizing human life, historical and cultural experiences, and memories. We study and discuss the significance and importance of heritage via the city's cultural fruits, which are laden and projected with humanity's long existence. We also hope that the space and place with the city's historic value will continue to evolve.

Similarly, cultural heritage cities promote tourists via urban regeneration. It also demonstrates that the city is a continuously evolving place and a future asset that interacts with real life.

How have Asian cultural heritage cities changed through urban regeneration? Cities listed in the UNESCO World Heritage have cultural variety based on geographical and topographical qualities rather than the commonality of being in the Asia region. Let's delve into Hoi An in the Socialist Republic of Vietnam, Luang Prabang in the Lao People's Democratic Republic, and Suwon in the Republic of Korea, which are cities brimming with unique gems.

※ Urban regeneration promotes renewal by improving the quality of life in deteriorating and aging urban areas from an environmental, economic, and social standpoint, and the city's cultural assets and historical context must not be lost in this process.





A city where indigenous and foreign cultures combined to form a distinct culture

We encounter and part ways with today the same as we did yesterday



Hội An, Vietnam

Hội An continues to grow as a port city

Hội An is a city in Vietnam that has been the hub of marine commerce since the 2nd century BC. Because of interactions with European merchants from the 15th to the 19th centuries, Hội An flourished as the most significant commercial and cultural hub of Southeast Asia. In 1999, UNESCO designated its well-preserved old town as a commercial harbor as a World Heritage Site. The Chinese, Japanese, and Vietnamese coexisted to develop a distinct culture, and the Old House of Tan Ky is the first location listed as a UNESCO World Heritage Site in Hội An as testimony of this. Tan Ky was a Vietnamese trader of Chinese origin. In later years, as the center of commerce shifted to Da Nang, the port town of Hội An declined fast. However, Hội An does not remain in decline and is reviving its former glory. International collaboration provided funding and technology, and a mid- to long-term comprehensive development plan was devised to boost tourism. There were voices worried about excessive commercialization as the tourist service sector grew, yet tourism businesses that embraced tradition were successful and are drawing international visitors. It is famous for its medicine industry, the road of heritage sites in Vietnam (i.e. Hội An, My Son Sanctuary, and Huế), and the Lantern Festival.

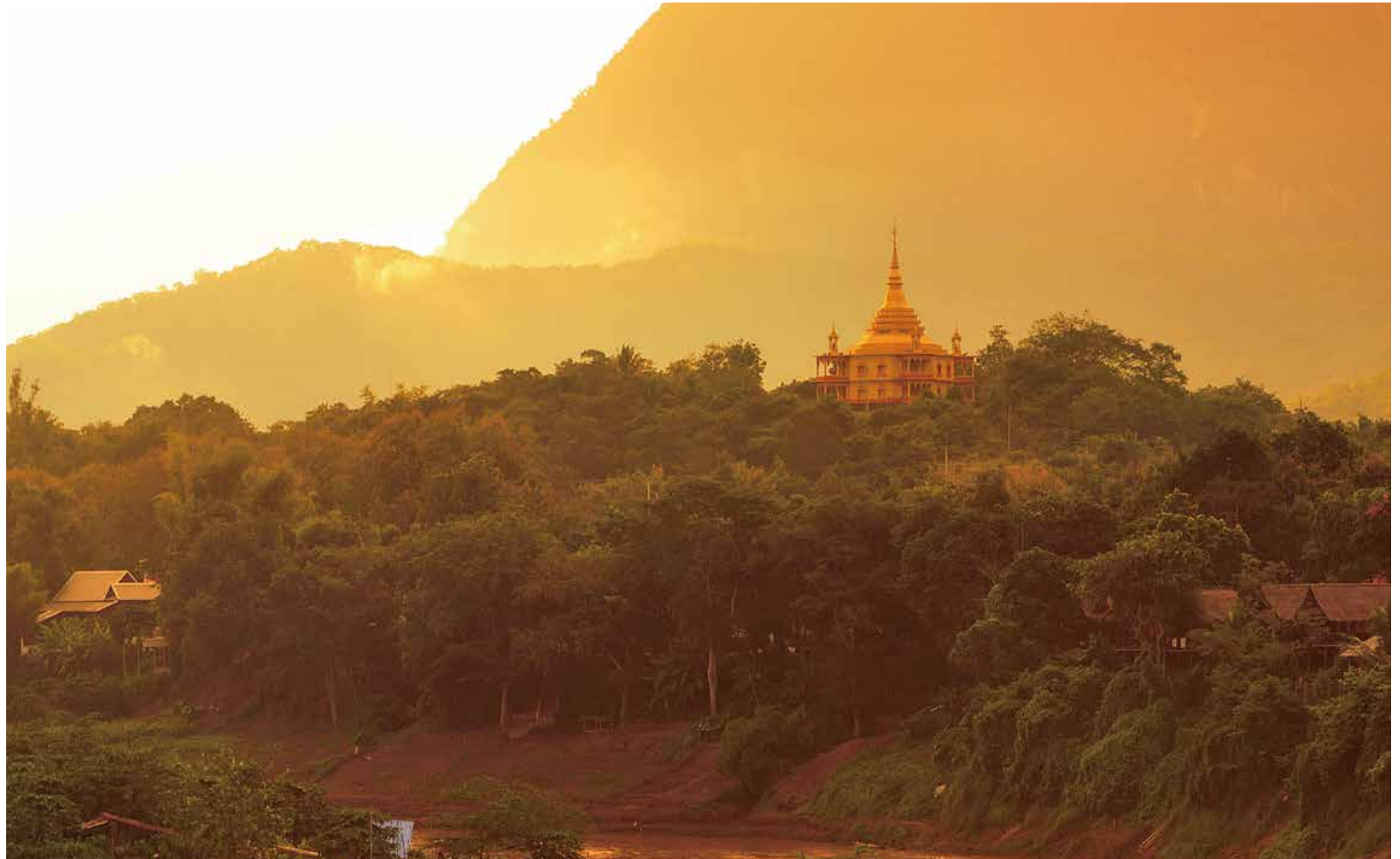
Meanwhile, World Heritage Cities Asia-Pacific Regional Secretariat (OWHC-AP) in Gyeongju intends to invite Huế and Hội An as friendship cities to the 4th OWHC-AP General Assembly, which will be held in Gyeongju in October 2023.

A place that slows us down

A place that stops us from wanting more

At last,

I am ensconced in nature



Luang Prabang, Laos

Luang Prabang, an ancient city in northern Laos. Almost the whole city is surrounded by mountains, and it is approximately 400 km upstream along the Mekong River from the capital, Vientiane, where it meets the Khan River. The whole city was designated a UNESCO World Heritage Site in 1995. Luang Prabang is Asia's best-preserved city, combining traditional Southeast Asian architecture with 19th and 20th-century French architecture.

After a long period of war and colonialism, Luang Prabang's urban development was an inclusive growth based on cultural diversity, natural diversity, and cultural pluralism. Complex

cultural structures against a background of heavenly nature have formed the driving factor behind Luang Prabang's emergence as a world-class tourist destination. Tourists are reminded of a place where time has stopped, a city that stops desires by the mix of many Buddhist temples and nature. As a result, the National Tourism Administration of Laos centered the tourist strategy on Luang Prabang and approved the support plan. It has developed its multifaceted skills, such as tour guide expertise, cooperative projects for local engagement, tourist industry knowledge, and tourist service education. Local ecotourism, in particular, is recognized as a successful example of an ecological project.

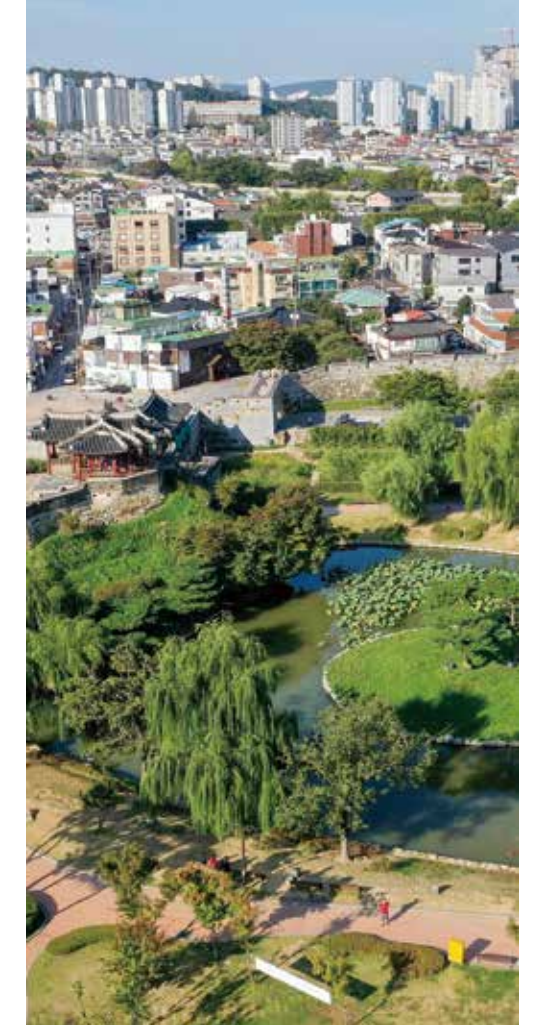
Set off on a journey if you're weary of your daily routine or wish to spend more time in nature. Luang Prabang will soothe and hug your exhausted body and mind. After all, comfort is what leads us to Luang Prabang.



Haenggung-dong in Suwon, Gyeonggi-do, Republic of Korea

Hwaseong Fortress, located in Suwon of Gyeonggi-do, Republic of Korea, was designated a UNESCO World Heritage Site in 1997. It was built during the time of King Jeongjo, the 22nd king of the Joseon dynasty, as part of the king's great plan. The fortress, built on the basis of filial piety, was designed to accomplish the goal of all defenses, including politics and national defense. The importance of heritage of Hwaseong Fortress was acknowledged based on the facts that "it is a cultural asset of a brief history built in the 18th century, but it is a one-of-a-kind fortress that skillfully integrates the theories of military facilities in the East and the West, and it has good defensive functions. Within the fortress wall, which is around 6 km long, there are four gates, and the buildings are all distinct forms and designs."

Haenggung-dong, on the other hand, used to be Suwon's downtown center, but when the fortress and Haenggung were designated as UNESCO World Heritage Sites, it became a slum owing to construction limitations. As a city planned by the king, Haenggung-dong was the new downtown of Joseon erected around Hwaseong Fortress.



However, it is currently a deteriorated old town. Local residents of Haenggung-dong, a city with a history of prosperity and decline, wished for a change. As a result of this, the urban regeneration project was initiated with the motto of "Renaissance Coexisting with Hwaseong Fortress." Today, Haenggung-dong is creating a place of life that combines a new culture of Hwaseong Fortress, a fruit accomplished by great scientists in the past.

Urban planning by the king

Going through the history of Joseon's rise and decline from the new to the old city center, preparing a renaissance that coexists with Hwaseong Fortress once again



An aerial night view of a city with a river and a bridge. The city is illuminated with warm lights, and the river reflects the lights. A large bridge with a curved arch spans the river in the background. The foreground shows a dense cluster of buildings with red-tiled roofs along the riverbank.

Intro Urban Issues and Regeneration

Urban regeneration of heritage colony

Humans interacted with the natural environment to create tangible and intangible heritage, which they left as historical remnants. Heritage is proof of our ancestor's lives as well as a cultural integration of the period. We intend to rebuild and restructure a future culture based on this historical work. In this process, ensuring the continuation of the heritage has become more vital than anything else. This will necessitate a strategy for conserving local identity, protecting the value of local heritage, and rediscovering and shedding a new light to local heritage with an emphasis on local residents. Under the name of protecting cultural heritage, many regulations and height limits were imposed in the heritage colony, leaving local residents with a feeling of relative

deprivation in their desire for a contemporary residential environment. This is due to the fact that spatial regulation extends beyond the inconvenience of lifestyle and functions as a barrier to economic revitalization. Conflicts over historical rights and living rights were unavoidable—concerns and interests from related organizations and residents drove the urban regeneration project. Urban regeneration projects have been implemented all over the world, particularly in old cities, in order to revitalize declining cities, and the tourism industry and market have been boosted. Today, numerous creators are attracted to long-standing heritages like magnets, probably for the same reason.



⊗
a millennial city
embracing its people

⊗
Gyeongju

Hwangridan-gil and
Gyeongju station

Gyeongju
Republic of Korea



Gyeongju, a city of Bulguksa Temple and Cheomseongdae Observatory, has become a more recognizable city with “tomb-view,” “10-won bread,” and “Hwangnidan-gil.” Tourists enjoy 10-won bread with the Dabotap Pagoda design while appreciating Daereungwon Ancient Tombs on Hwangnidan-gil, which is good to stroll around in groups of three or five or alone. Although it looks somewhat out of the place, one of the reasons to visit Gyeongju is the bookstore called Eoseoeoseo, which means a “bookstore anywhere and a bookstore nowhere.”

Gyeongju, which has a rich history of cultural heritages, is being revived as a city with fascinating stories. Hwangnidan-gil, Hwangnam-dong, Gyeongju, is in the heart of it all, where you can encounter cultural heritage while chatting and having fun. Hwangnidan-gil refers to the 700-meter portion of Poseok-ro running north-south from the Naenam junction with the Daereungwon Ancient Tombs rear gate to the Hwangnam Elementary School junction in the Poseok-ro region of Hwangnam-dong and the alleyways around the stone walls of Daereungwon.

Hwangnam-dong and Sajeong-dong, where Hwangnidan-gil is situated, are old towns that were vibrant in the 1970s and 1980s. At the time, bars, fortune-tellers’ houses, and philosophers’ halls created a commercial zone. Residents moved out of these areas in masses in the 1990s and 2000s when Gyeongju City Hall was relocated and large apartment complexes were built in Yonggang-dong and Hwangseong-dong. To make things worse, the downtown area is a historical site of the old capital, and construction is restricted by various regulations. As a result, the population declined, economic activity slowed, and the commercial area collapsed since it was underdeveloped in comparison to other regions. To boost the liveliness of the residents, urban regeneration was required.

Adding value to its history along “Hwangnidan-gil” in Gyeongju, an ancient city of Korea

A revitalized commercial zone was developed in 2015 to cater to the demand of young visitors while preserving the facade of the buildings around Daereungwon. Shops that remodeled or partially repaired tile-roofed houses aroused young people’s tastes, and the name Hwangnidan-gil naturally ensued. Hwangnidan-gil became recognized as a new spot to visit for tourists as people scrambled to publicize it via social media.





Team Leader Son Dae-gi of Gyeongju City Hall Public Affairs Office



“It is also a great advantage that cultural heritage is scattered around,” said Son Dae-gi. There is no other place where you can view this kind of heritage up close. And that’s the power of Gyeongju and the region’s pride. Furthermore, Gyeongju is assisting in the rehabilitation of the old city residents’ living sphere surrounding Hwangnidan-gil via urban regeneration, which will contribute to economic revitalization. In particular, we are considering numerous solutions and assistances to solve parking issues and rising real estate prices, and revitalize outdated old city’s shopping district.”

The suffix “nidan-gil” is associated with the location name. Trending these days are around 40 tourist streets with the suffix “nidan-gil,” including Gyeongnidan-gil (Itaewon, Seoul), Mangnidan-gil (Mangwon-dong, Seoul), Bongnidan-gil (Bongcheon-dong, Seoul), Haengnidan-gil (Haenggung-dong, Suwon), Gaengnidan-gil (Gaeksa-gil, Jeonju), Ongnidan-gil (Okcheon, Suncheon), and Haeridan-gil (Haeundae, Busan). Among them, Hwangnidan-gil in Hwangnam-dong is a popular spot for visitors from all around the country. Not only is the rate of return high, but the number of visitors is also growing. In 2023, 240,000 people visited the Gyeongju

Cherry Blossom Festival, while 220,000 went to Hwangnidan-gil. However, there are also dark sides to Hwangnidan-gil, a tourism promoted place. It is a street that has been converted into a tourist attraction rather than a residential area for inhabitants of the old city center. As a result, it was an area where various attractions for tourists could be found. This has led inhabitants of the old city center to face inconveniences caused by the increasing number of tourists in the small area, such as parking difficulty, traffic jam, and litter. Furthermore, as the commercial zone of Hwangnidan-gil gained popularity, commercial building rents skyrocketed. Surging rents challenged the right of residence of young people and artists who have formed the commercial district with diverse contents in the early stage. To make ends meet, most of them were forced to convert to higher-yielding industries, or renters who couldn’t afford the rise moved out. Gentrification has become a commonplace in Hwangnidan-gil, which had been a home to cultural artists or creators who used to lead new cultures. Residents are gathering efforts to remedy this issue, but it is uncertain how it will come out.

Chairman Lee Byeong-hee of the Hwangnidan-gil Shopping District Association



“Hwangnidan-gil is a platform,” says Chairman Lee Byeong-hee. “The event density is high from an architectural standpoint, and the 700-meter strip is a spot where you want to stroll and has the benefit of being a vibrant street. The affordable rent in the early stage also helped attract young people. However, it is unfortunate that only those with money can survive since rent is so high right now.” He did, however, add that “10-won bread, which is related to historical sites, is a product that effectively incorporated the regional heritage of Dabotap pagoda,” taking note of the fact that various products representing Gyeongju are being made. Despite its exploding popularity, the design of the 10-won bread is a hot potato because of a controversy over the Bank of Korea’s “Criteria for Use of Currency Designs,” and there are concerns that it may inhibit different creative activities based on cultural heritage.

A place where today is remembered for tomorrow, where a single photo shows myself as a powerful presence.





CEO Yang Sang-gyu of Eoseoeseo

We met CEO Yang Sang-gyu of Eoseoeseo. “When I opened a bookstore here, I was thinking about how to make people buy books offline rather than online,” he said, thinking about how to make people want to buy books. He found the answer to that question in the “Book Reading Medicine” envelope. Eoseoeseo’s “Book Reading Medicine” envelope is a “prescription envelope” containing a book that is meant to be evidence of a tourist site after taking a proof picture. “People these days want to flex as much as possible within the range of what they can consume,” he said, “and that’s what motivates them to buy a book.” Of course, the selection of books, which is the foundation of curation, was a critical factor in this process.



Any store along Hwangnidan-gil with a view of the tomb is fine. Let’s go inside. And take a seat where there’s a window with a view of the tomb. The colossal tomb appears plainly, like a picture frame. Awesome! There’s no need for other compliments. Simply saying “Tomb view is really good” is the finest compliment.

“The charm of a city is its competitiveness.”
Gyeongju is one such city.

Hwangnidan-gil was a place that was formed naturally and was not directed by the government. The structure was weak, but people’s passion into it was palpable. There were inconveniences and weaknesses in the formation process. Hwangnam-dong, which is thriving, led by local creators, was also a place Gyeongju was taking note of. Since 2012, Gyeongju has supported various budgets and construction expenses to reconstruct the hanok district in this area with tremendous potential as a hanok tourist destination, but local participation was insufficient. Residents’ involvement became active when the city started supporting the restoration of shattered hanok roofs after the 2016 Gyeongju earthquake. Gyeongju is actively working to revitalize the economy by improving residents’ living conditions in the old

city center and developing tourism amenities, such as remodeling the roofs of hanok in the original city center, securing and constructing public parking lots on Hwangnidan-gil, underground power lines, promoting one-way roads, and promoting pedestrian environment improvement projects.

There are around 400 stores on Hwangnidan-gil. It is a cluster of vibrant business areas set in a tranquil hanok setting. Restaurants, coffee shops, hanok lodgings, bakery, apparel, miscellaneous goods, souvenirs, photo studios, and hanbok rentals abound all over the place. You may also see old hanok houses if you peek into the alley. Dosol Maeul (1874) and Sarangchae (1894) are hanoks composed of earth, stone, and tiled walls. Both are now open for business as a restaurant and coffee shop. Along with Hwangnidan-gil, the picturesque hanok-lined Hwango-dong will continue to greet visitors.

Gyeongju Station,
reborn as
“Gyeongju Cultural
Center 1918”

Gyeongju Station used to be situated in Hwango-dong, Gyeongju. Daereungwon, which is thought to have been erected in the 5th and 6th centuries, was built in Hwango-dong (administrative dong: Seongdong-dong). Residential area was formed around ancient tombs of Daereungwon at the end of Joseon dynasty. The Gyeongju Station building was built in Sajeong-dong, near Hwango-dong, in the Japanese colonial era in 1918. Gyeongju Station, which was built to transfer exploited goods, eventually became a major mode of transportation for residents as a gateway to the city. Gyeongju Station, which had its heyday after the 1960s, brought many people memories and was closed after the last operation of the Mugunghwa line on December 28, 2021. Following that, all operation was shifted to Singyeongju Station, and Gyeongju Station became a closed station.



There is a reason for the transfer of Gyeongju Station. UNESCO recommended that the railway be relocated in order to conserve historic assets. This is due to concerns that strong vibrations occur every time a train runs over the line, weakening the earth and causing harm to cultural artifacts. This was due to the railway passing Donggung Palace, Wolji Pond, and the Tomb of Queen Seondeok. The station was relocated to avoid harm to cultural artifacts, but this had unintended consequences. The number of tourists to cultural assets near Gyeongju Station fell, and the commercial district in the original downtown suffered as a result. Seongdong Market and Jungang Market, which were dubbed Upper and Lower marketplaces, were the major marketplaces near Gyeongju Station, but the number of visitors to these areas has also dramatically declined. Gyeongju Station, the markets, and the neighboring commercial districts, which once built and enjoyed a vibrant culture, were forgotten as the city's back road, and the original downtown faded and was forgotten.



Gyeongju reconstructed the abandoned Gyeongju Station into a cultural platform called “Gyeongju Cultural Center 1918” and offered a place for Gyeongju locals and visitors to revive the old downtown. The waiting room was transformed into an art gallery, while the office and annex area were converted into living and cultural places for residents to engage in creative activities. Furthermore, an urban regeneration project is under way, with Gyeongju Station in the middle. “Gyeongju Station is a space with nostalgia for Gyeongju citizens and tourists,” said Park Young-tae, Head of the Hwango-dong Original Downtown Urban Regeneration Field Support Center who is carrying out numerous projects for the beautiful rebirth of the original downtown. “The nostalgia of the original downtown that had once been magnificent to Gyeongju citizens, has now become nostalgia of visitors. Our goal is for visitors to Hwangnidan-gil to also visit the original downtown. To accomplish so, we need alluring contents. Events are taking place as part of this, including the launch of culinary businesses employing the Old Gyeongju Station Plaza and Palujeong Park.”



Park Young-tae,
Head of Hwango-dong Original Downtown
Urban Regeneration Field Support Center

In fact, modern and contemporary heritage receives little attention in Gyeongju. However, Gyeongju Station, a remnant of our shared past, is still a part of our daily lives and a repository of memories. The water tower and Gwansachon (Jeoksan House), which were erected at the time, are now our valuable cultural heritages.

From a secluded island

to an artistic capital

Museum Island

*Berlin
Germany*

From an exclusive property of the few to an open museum

Museums share the essential trait of purposely collecting “traces” of humanity, displaying, preserving, investigating, and sharing. Traditional museums were formerly the exclusive domain of a wealthy few. It played a unilateral role by the exposition of collections such as buildings and collections in response to the royal family and aristocrats’ need to show off. When the notion of “public” was brought into such a museum in the 18th century, the modern museum was established. It was an all-encompassing transformation that emphasized social responsibility, popularized the user class, and expanded educational functions. In this sense, the museum, which has evolved in different ways to fit the needs of each nation, has been utilized with a universal definition in the 20th century. The International Council of Museums (ICOM) defined in 2007, “Museums are a non-profit, permanent institution open to the public that contributes to society that collects, preserves, researches, communicates, and exhibits human society’s tangible and intangible heritage for the purpose of education, research, and enjoyment, as well as the development of society.” The museum’s purpose was continuously expanded based on the definition of ICOM. It is developing itself as an open museum as a critical venue for continuing social development by connecting with the public via different programs. Furthermore, museums, as cultural hubs, have a significant impact on the growth of the tourist industry due to their worth. This implies that the museum, as a repository of the region’s historical and cultural resources, has grown into a complex cultural space, playing a critical role in regional regeneration and the revitalization of the local economy. Naturally, a new light is being shed on the position of museums.

Museums, as a repository of historical and cultural resources, promote local economy along with regional regeneration. Museum Island in Berlin, Germany, is a good example of this. Museum Island, which is located in the northern region of Spree Island in Berlin’s central area, has been recognized for its value as a group of five organically linked buildings. Museum Island, a UNESCO World Heritage Site since 1999, is a prominent cultural heritage resource and tourist destination that represents Germany today.



Aspiration for 100 years, Museum Island

Berlin Museum Island was named after the Altes Museum (Old Museum), the Neues Museum (New Museum), the Alte Nationalgalerie (Old National Gallery), the Bode Museum, and the Pergamon Museum located on Spree Island. The origins of Museum Island were heavily impacted by the king's and royal family's collecting activities. King Friedrich Wilhelm III wanted Prussia, then characterized as a military state, to build itself as a cultural state. The design of the museum was commissioned by the most prominent architect in Prussia at the time, reflecting the king's wishes.

Prussia at the time had a strong intellectual interest in many sectors, including education, culture, and art. To fulfill this, relics investigation and excavation teams were dispatched abroad, and they brought enormous amounts of foreign relics to Berlin. Because so many artifacts were brought in, a proper storage area was also necessary. And that is how Museum Island came to be.

Museums on the island were unveiled one after the other. Since the first opening of the Altes Museum in 1830, it took 100 years until the Pergamon Museum was established in 1930. Museum Island can be seen as a typical example of an "open museum" that incorporated an open design with the public in mind and donated the royal collection to public foundations in order to break down class barriers.



Difficulties for the Museum Island as a Remote Region Culture

Museum Island was emerging as the focal point of the transition to a popular and accessible public museum. However, it was confronted with the stark reality of vandalism and destruction of heritage. In some cases, it was impossible even to figure out whether the museums are intact. The rise of the Nazis, World War II, and the subsequent division were all enormous difficulties. The Nazi authorities destroyed or sold overseas numerous contemporary artworks at the Altes Museum, downgrading them as "decadent art." Almost all of the buildings on Museum Island were bombed and destroyed during World War II. The museums were targets for enemy assaults and places that could never be safe from bombing since they were treasure troves of history. The Neues Museum, in particular, was devastated the most. Fortunately, before the bombing, the relics of Museum Island were evacuated to other regions of Germany, as well as ally nations such as Poland. Following the cessation of the war, recollection of the many heritages in each nation began. However, this was confronted by a new difficulty due to division.

As a result of the division, the capital Berlin was split, and Museum Island belonged to the eastern jurisdiction. The governments of East and West Germany began to restitute relics, albeit in separate ways. While West Germany promoted the restoration of relics spread over the world, the East Germany partly rebuilt and reopened the devastated buildings.

Museum Island Regeneration Project

Germany was reunited in 1990. A united Germany reached a new turning point in a unified society, and Museum Island urgently required to manage scattered heritages, such as extensive study and systematic categorization,

as well as the restitution of relics scattered to each nation during the war.

The Prussian Cultural Heritage Foundation (Stiftung Preußischer Kulturbesitz; SPK) took over administration and operation of Museum Island's cultural heritage and started looking for ways for Museum Island's rebuilding. It took around 10 years to reach a national consensus. And the regeneration project for the restoration of Museum Island was promoted swiftly. As previously stated, Museum Island was designated a UNESCO World Heritage Site in 1999. Its architecture and heritage were both acknowledged for their value. Beyond excellent aesthetics, bridge passages above ground used to unite the five buildings that harmonized as a connection that merges the distinctiveness of each independent structure and the entire. Unfortunately, the bridge passages were destroyed during World War II. This is something that needs to be considered during the regeneration.

The Berlin Museum Island

is still undergoing regeneration based on abundant heritages.

From an isolated island to an art city,

it is hard at work creating future historical contents.



Beyond the Rituals



to Celebrate Coming of Age

※ Lifetime ritual: It refers to a ritual that is held at a turning point deemed essential in individual's life. Ceremonial occasions, for example, describe the contents of the ceremonies when one comes of age, gets married, dies, and after death, that is, ancestral rites. This can be attributed to the belief that these things are important as one grows old.

Gwan (冠, coming of age)

Invitation to maturity

Korea's coming-of-age ceremony

"Coming-of-age Day" is observed annually on the third Monday of May. It is celebrated for new adults who have turned 19. Coming-of-age Day has been a legal anniversary since 1973, but industrialization and urbanization have made it difficult to maintain the old custom. When the coming-of-age ceremony was on the verge of extinction, the Korean government restored the traditional event, led by the Cultural Heritage Administration.

It was intended to inculcate pride in traditional culture in today's youths, as well as to make them feel social responsibilities. Coming-of-age Day refers to the day when children who have completed physical and mental training leave their parental roof and participate in a rite of passage to become a member of society.

Since ancient times, humans have played the role of ultimate approval of change by holding a particular ritual or ceremony whenever they faced a crucial turning point in life. In Korean traditional culture, rites of passage are represented by four rituals: "gwan" (coming-of-age), "hon" (marriage), "sang" (burial), and "je" (ancestral rite). Among the four rituals, the coming-of-age is celebrated the first. The

coming-of-age ceremony, a rite of passage between childhood and youth, is separated into two parts: "gwanrye" (pronounced "gwallye") and "gyerye." Gwanrye is the ceremony of putting on a topknot and crowning a man who has come of age, while Gyerye is the ceremony of doing a woman's hair in a chignon and fastening a binyeo (hairpin). Those who attained the age of majority by these ceremonies were honored for their entitlement to social rank, but they also had to have a strong sense of duty and follow moral conduct.

In Sohak, it is stated, "When you turn 20, you do coming-of-age ceremony and then you study manners." This is consistent with Yegi's statement that coming-of-age ceremony is the beginning of rituals. This shows that coming-of-age ceremony is regarded the beginning of rituals, and only after fulfilling it can one fulfill one's duty as a genuine adult. Records of coming-of-age celebrations can be found even in ancient societies. A record that "Boys in Mahan during the Three Han States cut their backs, put ropes through them, and pulled logs in order to erect a house for them to practice" shows the process and content of coming-of-age ceremonies at the time. According to a Silla-era document, "They wore official uniforms following the Chinese system."

The processes and formality of coming-of-age rituals have changed dramatically throughout time.

If the traditional coming-of-age ritual can be linked to contemporary living,

wouldn't it be possible to prepare enough

for the mature inner change of those who are coming of age?



Coming-of-age ceremonies around the world

The coming-of-age ceremony was an important rite of passage in both the East and the West throughout time. Coming-of-age rites practiced by many races across the globe are as unique as each country's culture. It is conducted as a religious ceremony in cultural regions such as Judaism, Catholicism, and Buddhism, while in certain countries, coming-of-age ceremonies are practiced with the distinct tradition of the race.

When a Jewish boy reaches 13, he has a bar mitzvah, a coming-of-age ritual at the Wailing Wall. The Hebrew words "bar" means "son," while "bat" means "daughter," which translate to "become a son (daughter) of the Torah." Prior to this age, parents are accountable for their children's compliance of Torah and customs, but following the coming-of-age ritual, they take on this responsibility by themselves. The father of the bar mitzvah boy praises God because he is no longer punished for his child's mishaps.

In the Catholic Church, a person becomes a believer by receiving the Sacrament of Confirmation in the same location as he was baptized. A believer who is qualified to receive the Sacrament of Confirmation is considered to have attained the age of discernment. In Korea, people above the age of 12 are normally subjected to the Sacrament of Confirmation, since it is believed that at this age, a child is old enough to

develop faith on their own. Infant baptism is often likened to birth registration, while the Sacrament of Confirmation is frequently likened to the issuance of resident registration card or coming-of-age ceremonies.

In Southern Buddhism, boys under the age of 20 become Buddhist monks for a brief period of time to commemorate their coming-of-age ritual via a "identity ceremony" in which they experience monkhood. The Buddhist coming-of-age ritual is conducted at the moment of acknowledging one's existence as "becoming a genuine adult," and it has the significance of being a source of independent life afterward.

Until the middle of the 20th century, many communities invited adults in each area or village and held traditional celebrations to honor their coming of age when they reached 20. In fact, Nepal's coming-of-age ceremony "Bratabandha" has a trace of contemporary tradition. Bratabandha, a three-day festival, invites 14 Hindu priests, grandparents, relatives, and neighbors to pray that the child coming of age would fulfill their role as an adult.

In Cuba, only women execute the coming-of-age ritual. They consider the age of 15 an adult. A coming-of-age woman is photographed with heavy makeup and a fancy dress to mark the most beautiful age in her life. It must be a memorable moment at the most beautiful age, wearing magnificent outfits.



After all, the coming-of-age ceremony signifies that the adult subjects have confirmed their independence and have developed healthy personalities.



When considering tomorrow's coming-of-age ceremony,

The fact is that self-centered selfishness is growing increasingly popular. In this stark reality, preparing a chance to awaken the value of caring for others and a feeling of community to the young generation who will lead our society in the future has become a must. Would it be too late if we instill this value to them when they reach the age of majority? In that sense, it would be worthwhile to begin considering restoring the traditional coming-of-age ceremony. After all, the coming-of-age ceremony signifies that the adult subjects have confirmed their independence and have developed healthy personalities.

Hon (婚, marriage)

A prelude to shared happiness and grief

Wedding ceremonies in Korean history

Weddings have always been referred to in Korea as “great affairs of life.” The wedding ceremony has evolved as time has passed, but the core form has remained the same.

There are two methods of encounters between the bride and groom, the most important aspect of marriage. A free marriage occurs when the parties to the marriage look for a spouse for themselves, whereas an arrange marriage occurs when the marriage is determined by a matchmaker or a go-between based on the wishes of parents or others. In old Korean society, arranged marriage was the prevalent marital method. However, prior to the Joseon dynasty, there were numerous free marriages.

Evolution of wedding ceremonies and attires

Wedding rituals changed as a result of the port opening and the influx of Western culture. Most of ordinary people replaced a wedding ceremony by setting a bowl of water in the yard, bowing to each other, and vowing marriage. However, following the arrival of Protestantism, the ceremony was changed into a new wedding ceremony that resembles the Protestant worship format. It is so-called “chapel marriage.” Since the 1960s, those who refused the idea of chapel marriages increasingly held their wedding ceremonies in department stores or wedding halls.

People donned a fancy attire on the day of marriage.

The groom wore a samogwandae, while the bride wore a “wonsam” or “hwalot” and a “jokduri” or a garland on her head. As it progresses to contemporary times, the groom donned a suit, while the bride wore a white hanbok and a veil. Since the 1970s, both the bride and groom have worn western-style formal attire at weddings, with traditional wedding attire worn only during “pyebaek.”

People’s view on marriage has also changed dramatically. An individual’s choice became a key

In the Chinese history books “Three Kingdoms” and “Wei Wu,” for example, “people enjoy singing and dancing, and in villages throughout the country, men and women gather until late at night to sing and play. Marriage takes place in Goguryeo between a man and a woman who like one another.” A love story between a man and a woman appears in Silla-era tales as well. However, since the Yuan dynasty forced the public ladies policy, the custom of early marriages emerged in the Goryeo dynasty. Early marriage would have been induced by arranged marriage, which was determined based on the parents’ preferences. It seems arranged marriage has become a dominating marriage in the Joseon dynasty because of a strict social separation between men and women, as well as traditional views that marriage is a union of families.

factor in deciding marriage, and in most cases, two people became a married couple and formed an independent household at the same time they got married. In this social backdrop, the significance or method of a wedding ceremony has faded, and the processes have been substantially simplified.



Village festivals and wedding customs around the world

Wedding ceremonies have diverse forms in different places across the globe, based on the historical background, such as natural environment, culture, and religion. In India, the wedding ritual is held at night because Indians believe that the gods are active at night. More than 80% of the Indian population follows the tradition of marrying someone chosen by their parents, resulting in a family-to-family tie. Indians try to elevate their family’s prestige by marrying someone of

comparable or higher standing to their family. As a consequence, in many cases, the bride and groom only meet two or three times before being married. Indians weddings often span from three to seven days. Various performances and feasts are held, making it a festival for the whole village. Traditional Mongolian wedding customs differ not only by period but also by region and tribe, although there is a common process. Choosing a marriage match has been the authority of parents from ancient times, and there is also a culture of early marriage. Mongolian weddings are big and spiritual. The bride wears a headdress and rouge on her cheeks in a traditional wedding ceremony. What’s special about a Mongolian wedding is that when a man visits his bride’s home to propose, he must pass a test by tearing the neck of a roasted sheep and removing the meat from the bones. This is to test the groom’s strength and courage. In addition, a distinctive tradition known as “gatuchwi” exists. This refers to a staged fight in which the groom makes a skirmish at the door of the bride, trying not to get in. At this point, the groom negotiates the price of the bride, creating a boisterous party vibe. Weddings in Korea, India, and Mongolia each have their unique characteristics, but they all have a feeling of community that celebrates joy with festivities not just for family and relatives, but also for the whole village.

The wedding ceremony has evolved along with the times. Is getting married still a rite of passage?

Marriages today

“I want to get married someday, but no right now.” “Do I have to?” These are thoughts commonly shared by young people about marriage. More and more people are determined to stay single, and marriage is increasingly becoming a matter of choice rather than necessity. There was a period in Korea when the institution of marriage was seen to be a natural process that everyone had to go through. People’s views have changed dramatically

as time passes, making marriage a personal option rather than a necessity. One in every four single men and women claim they will never marry. Whereas women are burdened by the obligatory ties that ensue marriage and have no intention of marrying because they want to live a more focused life, men are skeptical of marriage, mainly due to the financial burden. Young generation’s negative attitudes toward marriage have become a hot potato in today’s society.



A City Resembling People

Levuka, Fiji

Levuka, a historic port city

Levuka, a small city situated at the foot of a steep cliff on the southern coast of Ovalau, Fiji, is a well-kept secret hideout. The old buildings and narrow alleyways retain the past, and as you gaze out at the sea with your back to the cliff, the vast Pacific Ocean, together with the waves, will amaze you.

A developer once attempted to demolish old buildings and built a lavish entertainment complex here. However, his plan went to pieces when the locals tried to preserve the town's architectural heritage. "We like it the way it is," Levuka locals remark.

Thanks to the Levuka locals who tried to preserve the heritage, a stroll here will take you down memory lane in the past. Appealing to tourists with its well-preserved look of the past implies that numerous heritages have accumulated from the past. Although it is currently a quiet city, it used to be a bustling commercial center. Levuka is also where Fiji's first public school was erected, and it is also the birthplace of the Fiji Times, which is currently published in Suva.

Levuka, Once Thriving City

Since the beginning of the 19th century, Levuka has served as a commercial hub. It was also the capital of Fiji from the time it became a British colony in 1874 until it was relocated to Suva in 1882. Warehouses, stores, port facilities, housing, and religious, educational, and social facilities were developed by Europeans and Americans. Even after the relocation of the capital to Suva, the city was able to grow continuously thanks to many companies headquartered in Levuka.

Despite the fact that Levuka was a colonial city, the indigenous people had a stronger influence on the city's development, which is unusual in marine colonies. The people of Levuka did not

indiscriminately adopt or reject British culture and institutions, but instead smartly blended them into their own culture. It has not lost its original culture from the beginning, making it difficult to find a spot in Levuka that has a strong feeling of alienation since its independence from Britain in 1970.

Thanks to this process, Levuka, which was established as a port settlement in the Pacific region in the late 19th century, has kept its unique appearance, with colonial elements added to the traditional indigenous architectural style. Even the colonial settlements follow indigenous architectural traditions, resulting in a scenery that is unusual for a Pacific port city.



The History of Fiji

Fiji's history, like that of other colonies, has been tumultuous. Fiji has historically been a destination and crossroads for migration due to its geographical characteristics and location in the middle of the Pacific Ocean. The Western Powers could not leave such a strategically crucial location alone. Abel Tasman, a Dutch adventurer, is known as the first European to arrive in Fiji in 1643. As more Europeans have visited and stayed in Fiji since then, the number and frequency of Western trade ships going to and from Fiji has increased. Fiji's first European city was erected in Levuka in the 1820s. By 1840, there were around 40 houses in Levuka's European settlement. However, conflicts erupted at this time when Europeans demanded coastal Fijians to abandon their culture. Meanwhile, when cotton prices surged as a result of the American Civil War (1861–1865), hundreds of immigrants from Australia and the United States moved to Fiji in the 1860s. Their initial goals were to secure land and cultivate cotton. Because Fiji did not

Levuka is a peaceful city, but it was the epicenter of Fiji's tumultuous contemporary history. If you visit Levuka without any historical knowledge, it will seem like an old port city suited for hanging loose. But if you appreciate the architectural styles of the two cultures that have been harmoniously blended in the

have a functional government at the time, conflicts were common in the process of acquiring land. By the end of 1870, Fiji had roughly 2,500 European settlers, and the need to establish a government to protect both Fijians and foreigners became clear. Fiji eventually became a British colony on October 10, 1874, when the British signed the Deed of Cession in Levuka. Sir Arthur Gordon, Fiji's first governor, believed that indigenous Fijians should be ruled according to Fijian traditions. Therefore, he established a governance system reflecting Fiji's traditional governance structure. Between 1879 and 1920, the British colonial administration brought in nearly 60,000 contracted laborers to work on Fiji's sugarcane plantations. Even after the contract was abolished, many Indian laborers stayed in Fiji, resulting in the country becoming a multiracial society. It is now estimated that more than 40% of Fijian population are of Indian descent.

old buildings, imagine the merchants who must have been busy going to and from the port, or unravel the unique history of Levuka hidden in every corner of the city, Levuka will come to you in a fresh form. And you will eventually discover that no city is better suited to be called a "historical port city."

Liliia Onyshchenko, adviser to the mayor of Lviv on culture heritage preservation;
Yana Terletska, project and program manager of the Lviv Heritage Bureau

Culture heritage protection in time of war : Ukrainian edition

Without any exaggeration, the morning of February 24, 2022 became one of turning points in world history. In the midst of the chaos of war, when the primary needs of protecting the life and health (both own and loved ones) come to the fore, in different cities of Ukraine concerned people from local government, non-governmental organizations as well as volunteers united their efforts for an important mission: protection of culture heritage sites from possible ruining in the result of military actions.

The need to unite the efforts of various organizations to protect the monuments was caused not only by the sudden attack of Russian troops, but also by the unpreparedness of organizations that ensure the

maintenance of monuments to act under martial law. In this article, we aim to record for history the process of protecting heritage, as well as the names of brave people who put the solving of this problem in a priority during this extremely difficult period. We want to describe and rethink our actions step by step, so that others can benefit from our experience in case of necessity. We are going to present information on the example of several cities with valuable cultural heritage. Each of them has its own unique experience, depending on the existence of specialized institutions dedicated to heritage preservation, the types of monuments chosen for protection, the engagement of local residents, and the security situation, which correlates with the distance from the front line.



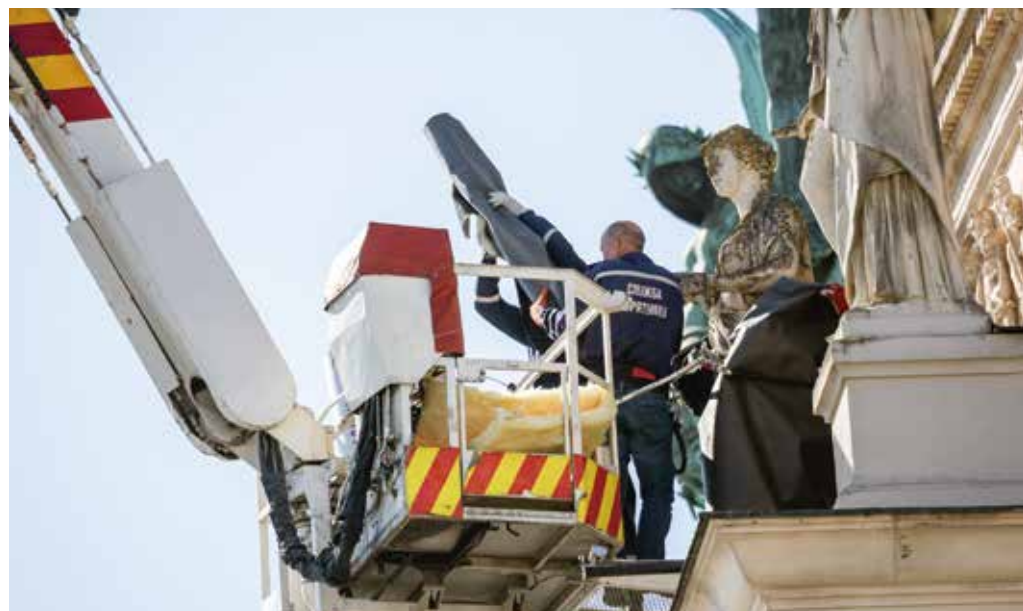
Cities

Lviv, a city located in the western part of Ukraine, is the first city in Ukraine where local governments jointly with NGOs and volunteers, began to build protective constructions around monuments. Before the outbreak of the full-scale war, it was the seventh largest city in terms of population, with about 730 thousand people. Lviv is the center of the Galicia region. The first written record about Lviv is dated back to 1256. It is one of the oldest cities in Ukraine with a huge number of historical monuments. Since 1998, the historic ensemble of Lviv's center has been included in the UNESCO World Heritage List. There are about 2,500 monuments of national and local significance in Lviv, as well as many valuable historical buildings.

As of February 2023, the distance between Lviv and the front line is over 700 km. At the beginning of the full-scale war, the Office for Preservation of Historical Environment of the Lviv City Council, NGOs and initiatives, including the Monument Protection Society, the Center to Rescue Ukraine's Cultural heritage, and many other volunteer initiatives and cultural institutions, including museums, galleries, etc. became core coordinators for international aid and volunteer actions at the local level. Thanks to their efforts the most valuable monuments of Lviv were protected with special constructions and materials in a very short period. Old churches,

museums and other cultural institutions were provided with packaging materials for protection and evacuation of exhibits etc.

In this article, we will also partially consider the experience of Odesa and Dnipro, where considerable attention was paid to the protection of monuments, but the closeness to the front line created a much more difficult and threatening situation than in Lviv. Odesa is a city on the Black Sea coast, an ancient port that was founded in 1415 under the historical name Khadzhybey. After the Russian Empire conquered these territories, the port was renamed as Odesa in 1794. Odesa is the third largest city in Ukraine, with more than 1 million residents. There are 1354 monuments of national and local importance in Odesa. However, the distance to the territories occupied by the Russian army (across the sea) is about 65 km. Dnipro is a city on the banks of Ukraine's largest river of the same name, founded in the late 18th century on the site of an ancient Cossack settlement. Former name of the city was Katerynoslav. It is one of the most important industrial, financial, political, scientific and cultural centers of Ukraine. The population is over 980 thousand residents. There are 24 monuments of national and local significance in Dnipro. The distance to the front line is about 100 km.



Monuments protection

"No fear of responsibility, quick decisions, helping and asking for help – that was important in the first days of the full-scale war," recalls Lillia Onyshchenko, former head of the Office for Preservation of Historical Environment of the Lviv City Council, now adviser to the mayor of Lviv on cultural heritage preservation. We should not forget that the countdown was not in days, but in hours. No one knew how far the Russian army would be able to go. Missiles attacked even the most remote cities from the frontline. There were no protocols for the monuments' protection in the conditions of hostilities at the beginning of a full-scale war. It was important to consider current weapons

and methods of warfare for efficient monuments' protection; not just copy the practices of the Second World War. When building protective structures, it was necessary to understand what weapons we have been protecting our monuments from. In Lviv, which is located at a further distance from the front, the protective structures were mainly designed to mitigate or decrease the effects of the blast wave from missile strikes that could have attacked the city. The next step for heritage professionals was to analyze which of the most valuable monuments were most threatened and which elements needed protection in the first place.

Stained-glass windows

“We decided to protect stained glass windows as they considered to be the most fragile element of monument,” says Andriy Saliuk, Head of the Lviv Organisation for the Protection of Historical and Cultural Monuments, “even if the building survives the explosion nearby, the stained glass will be destroyed by the blast wave, so we had to decide how to prevent this.”

Monuments located near military or important administrative facilities were identified as the most at-risk, as they could be targeted by enemy missiles as priority targets. That’s why the stained-glass windows of the Assumption Church, which is located near the Lviv Regional Military Administration, and the Latin Cathedral, which is near the Lviv City Council, were protected first.

As there was practically no time to search for and

analyze the proper methods of heritage protection in hostile conditions, the monument protectors were guided by common sense and the specific features of each monument. There was an individual approach to each site. For example, in the case of the Assumption Church, the stained-glass windows created in the 1920s by the famous Ukrainian artist Petro Kholodnyi have been covered with bars. It was decided to install OSB boards on these bars as they are strong enough to withstand the blast wave. The entire perimeter of the glass was covered by the OSB-boards, tied to the bars with wire and additionally fixed with screws. Three valuable stained-glass windows from the altar of St. John Chrysostom’s Church, made in Munich in 1887 to 1889, were also protected by OSB boards.



Lviv, St. John Chrysostom's Church, March 2023



Lviv, Latin Cathedral, March 2023



Lviv, Assumption Church, March 2023

In the Latin Cathedral, instead, it was decided to cover the stained-glass windows with sandwich panels, as they are also durable and could be mounted directly on the wall, leaving a space between the stained-glass window and the panel for breakage. The surest way to protect stained glass windows was to dismantle them and replace them to storage, as it was done in St. John Chrysostom’s Church with the central stained-glass window above the main entrance. The mosaic on the facade of St. John Chrysostom’s Church was protected in the same way as stained-glass windows. It was covered with mineral wool and OSB boards. Later, the monuments’ protectors learned that there is special wrap that can be used for protection of stained-glass windows, but at that time there were no such wraps in Ukraine.



In the context of protection, the exposure of the windows was also important. If the stained-glass windows faced the courtyard, it was decided to leave them unprotected due to the limited time and resources. They cannot be ruined by the missile strike outside the courtyard as they would be protected by the building itself. On the other hand, if a missile or shell hit the courtyard, the blast wave would destroy the building itself, so there would be no point in separately protecting the stained glass windows.

Another way to protect the stained-glass windows was to install protective constructions not from the outside but from the inside, creating a support with plywood or OSB boards and a layer of mineral wool. In case of a blast wave, the stained glass fragments would be caught by this structure and could be reassembled later. These types of protection were mainly used for residential buildings with stained glass windows. The advantage of the method was that no special equipment or scaffolding was needed as opposed to installing the protective structures outside.

In other cities, such as Odesa and Dnipro, we see that window glazing is indeed the most vulnerable element of a monument. For example, in Odesa, two monuments of national significance suffered damages: the Potocki Palace and the Vorontsov Palace, which are located on the edge of the seaside plateau. The blast wave shattered glass and several window frames (on the sea-facing facades) and damaged a large authentic skylight in one of the halls. The damages were eliminated by asset holders and public utilities of the city. In the city of Dnipro, which is under missile shelling from the beginning of the full-scale war, valuable windows’ glazing have been temporarily protected with different types of cover material (plastic wrap, old advertising banners, carpets, etc). OSB sheets are used for long-term protection. However, it was recorded that during the attacks on the buildings, OSB sheets were blasted into the premises, destroying everything in their path. Thus, it was determined that additional constructions were needed to ensure their stability.



Lviv. Fountain of Amphitrite in Rynok Square

Council. That's why the fountains decorated with the classical sculptures of ancient Greek gods (i.e. Neptune, Diana, Adonis, and Amphitrite) created by the famous Lviv sculptor Hartman Witwer, located in Rynok Square, as well as sculptures of saints of the Roman Catholic Church located around the Latin Cathedral, were protected first. The concept laid in wrapping up the sculptures in order to create the effect of a bag with fragments in case of destroying the sculpture by an explosion. This way, the pieces will stay together and it will be possible to put them back together again like a puzzle.

“Perhaps the greatest losses to cultural heritage during the Second World War were caused by cleaners,” notes Andriy Saliuk half-jokingly, “because if a monument was damaged by an explosion, there was a temptation to clean it up as quickly as possible. Sometimes people could not identify the fragments of sculptures and simply threw them away.”

Lviv conservationists used a hydro barrier to wrap the monument that allowed the sculpture to “breathe.” The sculptures have been covered with a layer of mineral wool and then covered with a

Sculptures

Sculptures were identified as the next potentially vulnerable target, especially those located near important strategic facilities such as the Lviv City



Lviv. Fountain of Amphitrite in Rynok Square. March 2023



Lviv. Fountain of Adonis in Rynok Square. March 2023



Odesa. Fountain of Children and Frog. March 2022
Odesa. Sculpture of Eros and Psyche. March 2022
Odesa. Sculpture of Laocoön. March 2022



Odesa. Monument of Duke de Richelieu. March 2022



Lviv. Protective structure. Fountains in Rynok Square March 2022. Photographed by Vasyl Rohan

vapor-permeable wrap. The white-stone sculptures around the Latin Cathedral are also protected in a similar way, as they were wrapped in special fireproof fabric materials with a layer of basalt fibers. Additionally, metal mesh structures were installed around the sculptures to protect them from the effects of a possible blast wave and debris. The monument to Adam Mickiewicz is protected by the same mesh structures. Subsequently, many other sculptures, both free-standing and elements of the facades, were protected from possible destruction in the same way.

In Odesa, experts and civic activists agreed that marble sculptures were the most vulnerable to damage and the most difficult to restore. In March, at the initiative of the Ambassadors of Culture

association, with the support of Vostok Bank and with the participation of volunteers from the Odesa City Development Center, protective structures have been installed around the marble sculptures of the nineteenth and early twentieth centuries located in the core of the historic environment: “Children and Frog,” “Eros and Psyche,” “Laocoön,” “Lions of the Vorontsov Palace.” The enclosing structures consisted of metal or wooden frames with metal sheets or OSB boards attached to them. Also the departments and utilities of Odesa City Council provided measures to protect the bronze monument to Duke A.E. Richelieu - the hallmark of the city of Odesa, from possible damage. The pedestal and sculpture were covered with sandbags.



Odesa. Sculpture of Petia and Havryk. October 2022
Odesa. Lions of the Vorontsov Palace. City garden. October 2022

Facades and interiors



Lviv. Boim Chapel.

In some cases, entire facades were covered with protective structures. In Lviv, three Renaissance buildings, including two chapels, former burial chambers of the Kampian and Boim families, and the Black House, one of the most valuable Renaissance buildings in Lviv, located in Rynok Square were protected in that way. The main facade of the Boim Chapel was covered with scaffolding and

mesh. Thanks to the use of the mesh, the facade of the chapel remained visible to the public, which is important since the Boim Chapel is one of the most attractive tourist locations in Lviv. The facade of the Kampian Chapel was covered with scaffolding and metal sheets with stiffeners, so it is now invisible to the public. The installation of protective scaffolding on the facade of the Black House was funded by the U.S. Embassy Fund for Cultural Preservation, which previously had funded the restoration of this site in 2019.

The Golgotha wooden altar is a unique wooden monument whose compositional parts belong to different periods (from the oldest statue of Jesus Christ, which researchers date to the 15th century, to the newest elements from the 18th century). To save it from damages, it was decided to dismantle and move the sculptures to a shelter. The altar was covered with scaffolding and metal sheets.

Being aware of the increased risk of fires, valuable elements of the interiors were additionally protected. In particular, an iron fire curtain was installed in front of the iconostasis of the Church of St. Paraskeva-Pyatnitsa, which dates back to the first half of the



Lviv. Boim Chapel. March 2023

17th century. Some of the sculptures were wrapped in special fireproof materials and moved to storage. There was a long discussion about which fire extinguishers should be used to extinguish fires at monuments: powder, foam, or water. Providing fire extinguishers for cultural heritage sites has been a challenge for monument protection since the first days of the war. Help came from the Polonika Institute and the chief conservator of the city of Warsaw, Michał Krasucki.



Lviv. Kampian Chapel. Facade. March 2023



Lviv. Golgotha (before and after)



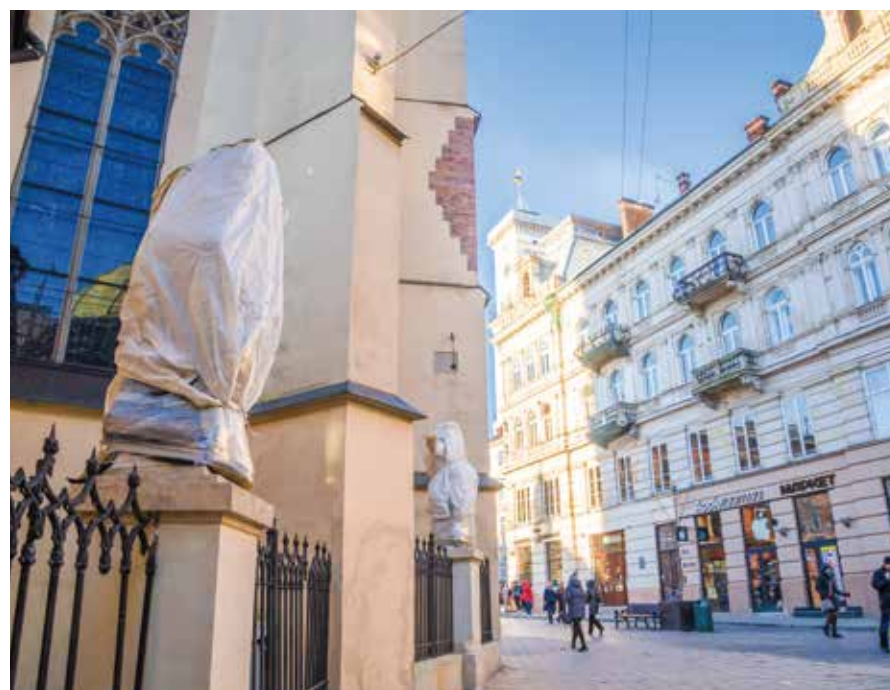
International aid

“We were helped because we were trusted,” says Lilia Onyshchenko. “Those international organizations that had previous positive experience with Lviv began to help themselves in the first days of the war and to involve other organizations and foundations to help not only our city but the whole of Ukraine.” Thus, in early March, materials for the protection of cultural heritage began to arrive in Ukraine. “The first aid from Germany arrived in the trunks of buses,” recalls Andriy Saliuk. “The financial assistance of the Polonika Institute was also extremely important, because our own funds for the purchase of protective materials were quickly diminished.” Croatia made an important contribution. The Croatian Ambassador to Ukraine, Anica Djamić, together with the Croatian Ministry of Culture and Media, organized a roundtable for representatives of Ukrainian organizations and institutions involved in heritage protection, as well as Croatian monument protectors who worked on protection of their monuments in hostilities conditions 30 years ago during the breakup of Yugoslavia. The Croatian experts shared their experience which laid in creating the special groups of professionals who were responsible for evacuation of valuable elements (icons, sculptures, etc) when the hostilities got close to the monument. When asked how they packed it, Croatian experts explained that they used huge aluminum containers. There is a factory in Croatia that produces them. Subsequently, such containers and special packaging materials were provided by Croatia to Ukraine as humanitarian aid. “These containers were worth their weight in gold,” says Andriy Saliuk. “We distributed them to museums and everyone was delighted with them: huge, strong, incredibly light! The most important thing is that they have special grooves, thanks to which they can be stacked on top of each other even 10 meters high and they won’t fall. Croatia also sent us huge pillows, which we didn’t know how to use. It turned out that they were intended for transporting valuable fragile items, such as ceramics. The pillows are filled with a very loose material. You put a pillow on the bottom and a Chinese vase, for example, on top of it. It goes down, but not to the bottom. You cover it with a second pillow and that’s it! The vase will not break.” Verification of the methodology for protecting monuments was of great importance

to our monument protection specialists. The UNESCO World Heritage Centre provided experts who had experience in saving heritage in emergency situations. They analyzed the case of Lviv and confirmed that this method of protecting monuments was correct in most cases.

“Until the first deliveries of vapor-permeable wrap arrived in Ukraine, we wrapped the sculptures with ordinary plastic wrap,” says Andriy Saliuk. “It should be understood that there was no time to search for the right materials. Sometimes it’s better to protect a monument with available materials until the right ones are available. After we received the membrane, we removed the plastic wrap.”

An important role in engagement and distribution of international aid was played by the Center for the Rescue of Cultural Heritage. It was an initiative coordinated by the Center for Historical Memory, an NGO headed by Roman Metelsky. The Center immediately established a partnership with the Committee for Assistance to Ukrainian Museums (Komitet Pomocy Muzeom Ukraińskim) in Poland. It was agreed that all humanitarian aid targeted at saving heritage would be sent to the committee’s hub and then delivered to Ukraine.



“At the Center for the Rescue of Cultural Heritage, we tried to respond to requests from cultural institutions from all over Ukraine,” says Roman Metelsky. “Thanks to our efforts, a number of churches and cultural institutions received water extinguishers, which are most appropriate for extinguishing fires at cultural heritage sites so as not to damage them.” Over the time of its activity, the Center, jointly with the Committee, has organized the supply of humanitarian aid necessary for the protection of monuments from more than 10 European countries, including Poland, Latvia, Germany, Denmark, Norway, the United Kingdom, Slovenia, and others. Due to its geographical location and the activity of local authorities and NGOs, Lviv began to play the role of hub for humanitarian aid, which was distributed from here throughout Ukraine. This work continues to this day. Lilia Onyshchenko, adviser to the mayor of Lviv on cultural heritage preservation, continues to coordinate the cooperation of specialized departments of local governments from all over Ukraine with international organizations. Regular meetings are held to analyze the current situation and needs of different cities in the field of heritage protection. These requests are processed and appropriate assistance is sought. Thanks to Michał Krasucki, the chief conservator of the city of Warsaw, the “Dom odbudowy Ukrainy” platform was created, which engages leading European and global foundations and organizations,

such as ALIPH, Blue Shield, and OWHC to contribute to restore monuments and plan for the post-war reconstruction of Ukraine.

“This aid is completely different now than it was at the beginning,” explains Lilia Onyshchenko, “because the current conditions dictate completely different needs. At the beginning of the war, speed was of the utmost importance. Now the requests are more complex and require more time to find what is needed. This applies to the supply of generators as well as the repair of damaged monuments to prevent their complete destruction.”

The full-scale war also prompted the completion of the nomination dossier for including Odesa in the UNESCO World Heritage List, as the UNESCO Charter provides for a simplified procedure for reviewing applications from countries whose cultural heritage is threatened by war. Italian experts with experience in dossier creation were engaged to finalize the dossier prepared by domestic developers in previous years. As a result of the cooperation, the criteria and configuration of the nominated property, the Historic Center of the Port City of Odesa, have undergone some changes. On January 25, 2023, the historic center of Odesa was inscribed on the UNESCO List of World Heritage in Danger.



Lviv Assumption Church, March 2023

Conclusion

Despite years of war in the Donbas, the outbreak of a full-scale war unfortunately caught Ukrainians unprepared for such a scenario. This also applies to the monument protection sector. The absence of strategies and protocols for the protection of cultural heritage in the hostilities conditions, the lack of materials and equipment for the protection of monuments and the evacuation of valuable items caused some chaos in the actions of monument protectors in the first days of the war. Despite the extremely difficult situation, local governments, NGOs, and volunteers managed to quickly organize work aimed at protecting the heritage. The result was not only protective structures on the monuments, but also protocols for the protection of cultural heritage in times of war. Although these protocols have not been approved officially, they are a perfect summary of the work done as well as recommendations to cities and specialized institutions involved in heritage protection.

The war has made us realize how important is the level of awareness of the value of cultural heritage. For example, in Lviv, where regular events aimed at promotion of cultural heritage are held, a lot of concerned residents have volunteered to help monuments' protectors. People simply came up and offered their help, bringing the necessary tools. The construction companies provided the equipment needed to install protective structures. In Odesa, too, it was NGOs and volunteers who were the first to start the process of monument protection. It was important to share experience. For example, representatives of Lviv communicated with other cities at the level of specialized institutions and NGOs to share methods of heritage protection. Members of the Center for Historical Memory even

took video and photos of the monuments' protection process in Lviv. These materials were published on social media so that other cities could benefit from Lviv's experience. The war was an impetus for the strengthening of international cooperation. At the beginning of the full-scale war, Ukraine was more of a recipient of international assistance, which includes both material and consultations. However, the war goes on, and as tragic as it is, at the same time it gives us a unique experience every day that we seek to rethink and share, if necessary.

At the moment, thanks to the efforts of the Ministry of Culture and Information Policy, as well as numerous private initiatives, the process of documenting the damage and destruction caused to Ukraine's cultural heritage by Russian troops is underway. Considerable attention is paid to recording the current state of the monument so that it can be restored in case of destruction. That is why there are a number of initiatives that deal with 3D scanning and other ways of documenting monuments in digital form. These topics are so vast that it is worth dedicating a separate article to them, as well as to the experience of protecting monuments in other cities of Ukraine.

We hope that our article will motivate heritage professionals to thoroughly analyze their experiences and share practices. But it is even more important to engage expert communities from around the world in discussing and continuously improving monument protection practices, to join forces to jointly develop response protocols, understanding and taking into account the realities of 21st century warfare.

This article is written from interviews with:

- Lilia Onyshchenko, adviser to the mayor of Lviv on culture heritage preservation;
- Heorhii Kornieyev, Director-General of the Lviv Preservation of Historical Environment Office;
- Andrii Saliuk, head of Lviv-based NGO Heritage Protection Society
- Roman Metelskyi, head of NGO Ukrainian Photographic Society

Articles:

- <https://edition.cnn.com/style/article/lviv-ukraine-statues-wrapped-heritage-protection/index.html>
- <https://www.townandcountrymag.com/society/politics/a39371207/ukraine-wrapped-historic-statues-lviv-photos/>
- https://tvoemisto.tv/news/kyiv_protects_cultural_monuments_from_russian_destruction_photo_129807.html
- <https://www.politico.eu/article/lviv-save-monument-russia-bombs/>
- <https://photo-lviv.in.ua/tsentru-poriatnku-kulturnoi-spadshchyny-u-lvovi-nasha-korotka-dovha-istoriia/>
- <https://www.youtube.com/watch?v=d2bdAkjrBL8&feature=youtu.be>
- <https://population-hub.com/ua/ua/population-of-lviv-6151.html>

15th Content creator

Interview & Personal content

Contributions by content creators in the 15th group

An enthusiast of traditional architecture and pottery

Kwon Gi-gyeong



Hello, my name is Kwon Gi-gyeong, and I am a university student who enjoys the inspiration of tradition. I've been following the activities of OWHC-AP content creators since last year, and I'm thrilled to take part this year! I'm an avid lover of traditional architecture and pottery within the sphere of tradition. I have always liked visiting museums and traditional architectural heritage on my own since I was a child, and I still have a habit of enjoying and thinking about traditional cultural assets on my own. In this CC activity, I will concentrate on these keywords, "Seoul (Jongno)" and "traditional architecture" and delve into associated themes. Please follow my personal content as well as the content of Team A that will be issued. Thank you!

A story of architecture taking into account people and heritage (feat. Iksan)

My personal content to present is "A story of architecture taking into account people and heritage (feat. Iksan)" from June. This content analyzes the goal and implications of the architectural model of the Iksan National Museum in Iksan, an OWHC-AP

member city, and explores the architectural cases that takes into account people and heritage. Furthermore, this essay content proposes how other OWHC-AP member cities might reflect on and relate to it in the future.

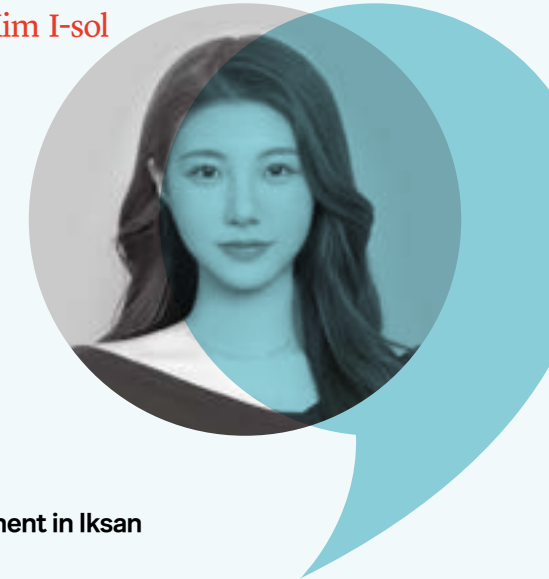


Scan the QR code to check out "A story of architecture taking into account people and heritage (feat. Iksan)."

Hello! My name is Kim I-sol, a content creator for 2023 OWHC-AP. While majoring in urban planning, I came to view the city from a variety of angles. As I walked about the city, I had the impression that there was no right answer to the process of developing a city that took into consideration the many points of view of residents and visitors. Everyone who lives in the city has different interests, so satisfying all of those values is difficult, but it is clear that a city can play a genuine role only when it transcends beyond its significance as a material value. However, there are numerous conflicts over whether the city should be rebuilt or regenerated while preserving it. In the middle of unsolved conflicts, I thought that the world heritage city's direction was very similar to how I perceive a city. Therefore, through this activity, I'd want to contribute to increasing the value of the world heritage city by investigating ways to properly protect the value of the world heritage itself.

An aspiring conservationist of world heritage

Kim I-sol



Regional revitalization through the creation of historical and cultural environment in Iksan

A cultural heritage protection zone was officially designated last year surrounding the Archaeological Site in Wanggung-ri in Iksan, Jeollabuk-do, listed as a UNESCO World Heritage Site. Gyeongju is well-known as a historical and cultural landmark, but little is known about Iksan's cultural heritage in relation to the history of Baekje. As a result, I believed it required a great deal of interest and revitalization. I've been seeking for a solution to the problem of how Iksan might be acknowledged as a world-class historical city, rather than just a representative historical city of Korea.

Existing cultural heritage, such as the Mireuksa Temple Site and the Archaeological Site in Wanggung-ri, which were designated as UNESCO World Heritage Sites in 2015, must be preserved while also being repaired in order to actively promote the revitalization of Iksan's distinctive historical and cultural sites. However, rather than just developing tourist destinations, the aim of regional revitalization should be sustainable conservation management led by local residents based on the community. Rather than an official policy that depends on the knowledge of a small group, I believe that a virtuous cycle should be sought in which the benefits of world heritage are returned to the community via wide involvement of the locals and a horizontal decision-making

structure. To achieve this, governance constituted by the local community, local governments, and the central government must be established, and constant publicizing and training for local residents' involvement must be done.

To that aim, I believe it would be a good idea to use the land price standard while constructing the Baekje historical site in Iksan. If the preservation intensity (index) can be measured and presented as a standard in the preservation area of the region's historical and cultural environment, it will be possible to solve the region's socioeconomic disadvantages and attract the constant involvement of local residents without any inconvenience. Furthermore, it would be a good idea to create numerous programs that encompass both Gongju and Buyeo, as well as adjacent Jeonju, and to establish a hub in Iksan to educate local residents about the importance of cultural heritage. The number of visitors is an easy indicator of assessing a region's regional revitalization.

However, in the case of a world heritage city, the quality of life as measured by local residents' involvement and the preservation management of world heritage will be just as significant as the number of visitors, which ensure the long-term growth of world heritage.



Scan the QR code to check out "Regional revitalization through the creation of historical and cultural environment in Iksan."

**“Drawing WITH World Heritage, Cities, and Residents”
Series 1: Luang Prabang, Laos**

“Drawing WITH World Heritage, Cities, and Residents” is a series of video clips that documents the process of drawing a world heritage site while also narrating information about the world heritage site and my thoughts. The first episode of the series captures Luang Prabang in Laos, and the narrative starts as I draw Wat Xieng Thong Temple in Luang Prabang. It is available on the OWHC-CP blog and YouTube, so find out about Luang Prabang through beautiful illustrations!



Scan the QR code to check out
“Drawing WITH World Heritage, Cities, and Residents” - Series 1: Luang Prabang, Laos.



A student exploring the value of world heritage through art

Jeong Nam-gyeong

Hello! My name is Jeong Nam-gyeong, and I am a university student majoring in Western Painting and International Affairs. My mother, who lived in a hanok as a child, influenced my interest in world heritage. As an art university student, the primary topic and material of my art work is likewise world heritage. As I worked on art, I grew interest in how world heritage connects to us now. I was curious not just about the importance it has for us as a historical legacy, but also about the direct and indirect influences it has on our lives. I researched world heritage, cities, and residents while working as a content creator at OWHC-AP. This allowed me to fulfill my interest while also broadening the scope of my thinking on the issue. I am also proud of myself for developing content that combines my artistic skills with research findings. In the future, I hope that more people would learn about diverse aspects of world heritage and express them via the medium of art.



A content creator of world heritage from cities to people

Lee Da-eun

Hello, my name is Lee Da-eun, and I am a content creator for OWHC-AP. I’ve been fascinated by and drawn to “history” since I was a child, so I’m presently majoring in historical content and want to be a content creator who can eloquently portray the value of history and many stories in it. I was interested in presenting stories about different World Heritage cities and sites in many countries via content, thus I decided to apply as a OWHC-AP content creator. Above all, the activity’s goal was to generate ideas and convey them in content regarding the interaction and evolution between the residents of the World Heritage city and the World Heritage site, as well as historical sites and artifacts. This year, as part of OWHC-AP CC, I plan to create content that will enable people to think about world heritage, cities, and residents while enjoying various forms of short content such as travel essays, webzines, and short videos.

A travel message of World Heritage Cities in the Asia-Pacific “Huế, Vietnam”

Rather than writing a free-form essay, I believed that writing in the style of a “letter” that may have the impact of storytelling to someone could give focus and vividness to both the reader and the writer. From the viewpoint of a traveler, the letter to a friend begins with the motivation of the journey, which begins in Huế, Vietnam. I put my personal thoughts on the meaning of world heritage and cities in the essay as I toured the Huế Royal Palace and the Complex of Huế Monuments, explaining Huế as a “world heritage city” and the history of each place (e.g. the Nguyen dynasty, the Battle of Huế).



Scan the QR code to check out
“A letter-based travel-log of World Heritage cities in the Asia-Pacific – first destination: Huế, Vietnam.”

Organization of World Heritage Cities
Asia-Pacific Regional Secretariat
(OWHC-AP)

Visiting Huế and Hội An in Vietnam



From June 16 to 21, the Organization of World Heritage Cities Asia-Pacific Regional Secretariat (OWHC-AP) visited Huế and Hội An, Vietnam. Huế, home to the Complex of Huế Monuments, is Vietnam's first UNESCO World Heritage Site and a sister city of Gyeongju. A city of culture, history and festivals, it is an exceptional member city of OWHC-AP. In 2022, OWHC-AP entered into an MOU with the Huế Monuments Conservation Center (HMCC), the first institution to join the Heritage Academy Road, an academic network construction project, and filmed Huế's heritage sites and landscapes, which were then screened in Salon Heritage, a world heritage promotion hall. During this visit to Huế, OWHC-AP attended the HMCC-organized 2023 Huế Festival, which commemorated the 30th anniversary of the listing of the Complex of Huế Monuments as a UNESCO World Heritage Site and the 20th anniversary of the listing of Vietnamese court music as UNESCO Intangible Cultural Heritage. Furthermore, networking was promoted via exchanges with world heritage authorities from Vietnam who attended the event. In addition, there was an opportunity to look at instances of harmony between tangible and intangible heritage, as well as consider how to contribute to the development of world heritage sites in the Asia-Pacific region. This is likely to lead to extensive debates during the 4th OWHC-AP General Assembly in October. Two extraordinary accomplishments have been realized at Hội An, a world heritage city where relics of the old world trade port still exist. Due to the COVID-19 pandemic, exchanges with Hội An have been cut off for the last three years. It was decided during this meeting with the mayor of Hội An to reinstate the city's position as an OWHC member city and to work closely with OWHC-AP. It is anticipated that the letter of intent for academic exchange with the Hội An Cultural Heritage Management and Conservation Center, signed during this visit, would reveal one axis of cultural exchange along the Maritime Silk Road, as well as aid in the search for a method to develop as a world heritage city and improve residents' quality of life.

the 4th OWHC-AP Regional Conference

2023.
10. 10. Tue ~
10. 13. Fri

Gyeongju, Gyeongsangbuk-do
Host city of the 4th OWHC-AP General Assembly

Subject

Capacity building of world heritage cities by using tangible and intangible heritage

Participants

Mayors of domestic world heritage cities: 30+
Mayors of 25 overseas member cities: 50+
Domestic and international experts and representatives of related organizations: 60
Youths: 110+
General public: 50+

Host

OWHC-AP (Gyeongju)



The OWHC-AP General Assembly is a biannual gathering of representatives from world heritage cities in the Asia-Pacific region to share the current status of world heritage policies, studies, and initiatives in the region, as well as to discuss future measures and prospects. Comprising various programs participated by mayors and municipal officials, world heritage practitioners, researchers, university students, and youth, the OWHC-AP General Assembly serves as a forum for exchange and unity in order to share expertise and information on world heritage with each city.

In October, Gyeongju will host the 4th OWHC-AP General Assembly. This event, hosted by Gyeongju, is an international event with around 300 participants from 25 member cities from other countries. The theme of the event that will take place across four days is "Utilizing Tangible and Intangible Cultural Heritage for the Sustainable Development of World Heritage Cities." Key components of the event include the OWHC-AP Mayors' Meeting, OWHC-AP Academic Symposium, expert workshop, World Heritage City Youth Forum, cultural tour, and cultural events.

You can watch videos of the OWHC-AP General Assembly on YouTube!



OWHC-AP

Gyeongju has been the capital of Silla, an ancient civilization in Korean Peninsula, for thousand years. Silla has played a pivotal role in the cultural development of the Korean Peninsula for millennia. Silla-era relics support this, while international exchange and trade along the “Silk Road” provide the background. In other words, Silla’s globalization strategy combined human and material culture. Since ancient times, the Silk Road has served as a trading route connecting the lives and cultures of numerous people in Eurasia, centered on the silk trade, and as a conduit for political, economic, and cultural exchanges. And Gyeongju was a key destination of Silk Road civilization.

Heritage Academy Roads

In his poem “For Whom the Bell Tolls,” British poet John Donne said that no man is an island, but rather a piece of the continent. As such, people are social creatures, and the communities that humans have formed have evolved as a result of their interactions with other groups. As the recent conflict between the United States and China and the Russia-Ukraine crisis have clearly demonstrated, the phenomenon of national blocks promoting interests is intensifying, and movements to secure and spread the superiority of their own culture in the cultural and academic fields are becoming more active, calling for exchange based on trust, cooperation, and solidarity.

“Road” refers to communication, knowledge and information, and human and material exchange as a value system. When such communication is omnidirectional rather than one-way or two-way, new ideas might be generated by reviewing varied facts from multiple perspectives.

Heritage Academy Road is a project that aims to build an academic exchange system focused on heritage. It attempts to comprehend the present state of cultural heritage study, preservation, and usage in different parts of Eurasia via exchanges and cooperation with world heritage and associated academic, research, and educational organizations in order to promote respect, mutual understanding, harmony, and unity while appreciating each other’s difference. It is expected to serve as a cultural and academic lubricant for communication and a window for initiating dialogue across cities and nations, which may be difficult and complicated.

Through this project, OWHC-AP and Gyeongju are anticipated to present the world heritage city’s vision and establish a human-friendly environment by not only fostering stable OWHC-AP research and education programs, but also laying the groundwork for active involvement in OWHC programs such as “On the Road to Quebed” and “Quebec Roadmap.”

project for the
formation of
a global academic
network

Published by OWHC-AP “Heritage Academy Road”

OWHC-AP promoted the “Heritage Academy Road” project to share culture and history with countries along the Silk Road and to empower their abilities through international exchange and cooperation. The mid- to long-term plan to form the OWHC-AP global academic network is separated into “Eurasia Steppe Road” and “Eurasia Maritime Road.” The first Eurasia Steppe Road focuses on Central Asia, while the second Eurasia Maritime Road connects Southeast Asia, India, and Singapore to Europe.

Gyeongju on the Korean Peninsula and Central Asia have parallels from numerous perspectives: the Altaic language family’s linguistic homogeneity and the distribution of the Koryo-saram in Central Asia. Koryo-saram means post-Soviet Koreans who live in Commonwealth of Independent States. Furthermore, Cheonmado unearthed from Cheonmachong Tomb shows nomadic people’s lifestyle, and Roman glass recovered from ancient tombs, as well as sculptures and Western clothing from King Wonseong’s Tomb in Gwaereung, are proof of active trading between East and West. Is it a far-fetched assumption to say that the Silk Road’s acceptance and convergence of culture is the driving force behind the present export of K-culture?

In a value system, “road” means “communication.” In other words, it relates to knowledge, information, and human and material communication. The OWHC-AP “Heritage Academy Road” project is on the same page as the globalization strategy that Silla used in the past to conduct exchanges and trades along the Silk Road. Therefore, the act of establishing international cooperation between Gyeongju and OWHC-AP through the establishment of an academic network with base institutions along the Silk Road provides an opportunity to respond quickly to the rapidly changing international situation and secure excellent manpower. This is expected to greatly contribute to Gyeongju and OWHC-AP’s development of World Heritage City policies, while also obtaining worldwide recognition and influence.

Silk Road is synonymous with the interchange of human civilization. The Silk Road was initially named after the route that silk from China took to Europe, although silk was not the only commodity traded. For a long time, trade commodities including glassware, lacquerware, pottery, and spices, as well as knowledge and information such as glass manufacturing technology, gunpowder technology, papermaking technology, scriptures, and books have been traded, making Silk Road a byword for the exchange of diverse cultures. Such exchanges have not only occurred on land, but have also occurred at sea. In light of this, OWHC-AP is promoting the Heritage Academy Road project, which is concentrated on cities and research institutions on Steppe Road and Maritime Road.



Uzbekistan



- A closeness with Korea has been observed from ancient times as a Silk Road hub, such as the diffusion and development passage of Eastern and Western designs, and the Goguryeo envoy's portrait in the paintings of Afrosiab
- Many of Koryo-saram that moved to Maritime Province during the late Joseon dynasty's Japanese colonial era went to Central Asia as a result of Stalin's forced migration policy. There are now around 180,000 Koryo-saram in Uzbekistan, the largest number among CIS nations (500,000 in total)
- Promotion of ODA projects for museums and cultural heritage institutions in Samarkand, hosted by the Cultural Heritage Administration and supported by the Korea Cultural Heritage Foundation; 2022-2026 2nd support project for museum capacity and environmental improvement to preserve cultural heritage in Uzbekistan, train experts and build capacity
- **World Heritage**
Itchan Kala, Historic Centre of Bukhara / Historic Centre of Shakhrisayb / Samarkand - Crossroad of Cultures / Western Tien-Shan



Kazakhstan



- Kazakhstan's vast grasslands are crossroads of Eastern and Western cultures and goods, as well as a region where the history of many people's migration and rise and fall coexists. Traces of cultural exchange with Gyeongju may be found in ancient tombs of Kazakhstan, including ancient tombs with gigantic mound, red stone wooden tombs, golden relics (golden cherished sword unearthed from Tomb No. 14, Gyerim-ro,

KAZAKHSTAN

Gyeongju, animal-shaped harnesses, filigree, etc.), and glassware.

- There are around 1,527 Korean diaspora (as of 2018) and 108,396 Koryo-saram, and the country is favorable to Korea as a result of ongoing exchanges of key personnel (President, Prime Minister, Ministers, etc.)
- Exchanges with Korea are active, with a special exhibition titled "Kazakhstan, the Land of the Golden Man" (November 2018-February 2019, National Museum of Korea) held during a traveling exhibition arranged by Kazakhstan's Ministry of Culture and Sports
- **World Heritage**
Mausoleum of Khoja Ahmed Yasawi / Petroglyphs of the Archaeological Landscape of Tanbaly / Saryarka - Steppe and Lakes of Northern Kazakhstan / Silk Roads: the Routes Network of Chang'an-Tianshan Corridor / Western Tien-Shan

TURKMENISTAN



Turkmenistan



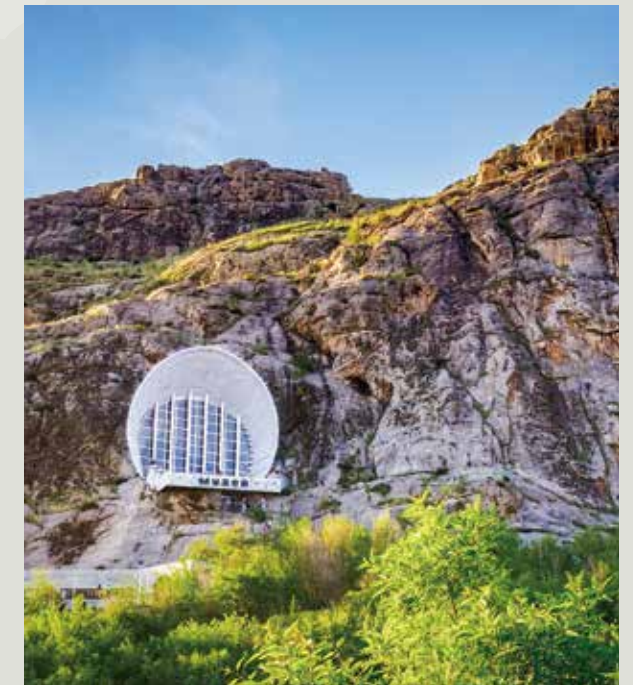
- Turkmenistan is situated in the southwest of Central Asia. It is bounded to the west by the Caspian Sea, to the north by Kazakhstan, to the east by Uzbekistan, and to the south by Iran and Afghanistan.
- Gokturks or Turks were the tribe that appeared often in our history. The Gokturks and Goguryeo actively interacted in numerous fields, and there were many cultural aspects, customs, and traditions that were identical to Korea.
- Turkmenistan has the fourth largest natural gas reserves in the world and actively collaborates with Korea in the fields of energy and infrastructure construction.
- **World Heritage**
Kunya-Urgench/ State Historical and Cultural Park 'Ancient Merv' / Parthian Fortresses of Nisa

KYRGYZSTAN



Kyrgyzstan

- A multi-ethnic country with about 80 ethnic groups along the Tian Shan Mountain Range Silk Road
- Around 20,000 Koryo-saram reside there, accounting for 0.3% of Kyrgyzstan's total population
- "Silk Roads: the Routes Network of Chang'an-Tianshan Corridor," a World Heritage Site encompassing China, Kazakhstan, and Kyrgyzstan, and "Western Tian-Shan," a World Heritage Site mountain range encompassing Kazakhstan, Kyrgyzstan, and Uzbekistan can be used as a guide for managing and operating world heritage sites across various local governments in Korea.
- **World Heritage**
Sulaiman-Too Sacred Mountain / Silk Roads: the Routes Network of Chang'an-Tianshan Corridor / Western Tien-Shan



Heritage Academy Roads Project
Eurasian Maritime

Heritage Academy Roads Project

Eurasian Maritime



Kwansei Gakuin University,
Institute of Disaster Area Revitalization

- Takes the ability to heal and strengthen lives, communities, and hearts, human regeneration, as well as a feeling of solidarity and public awareness developed across border as key virtues
- Discusses disasters, cultural heritage and society, and governance



Huế Monuments Conservation Center

- Preserves and restores Huế Monuments Conservation Center (World Cultural Heritage)



Hội An Center for Cultural Heritage Management and Preservation

- Manages the world heritage of Hội An Ancient Town, and surveys, researches, and restores world heritage

Heritage Academy Roads Project
Eurasian Steppe

Heritage Academy Roads Project

Eurasian Steppe



International Institute for Central Asian Studies(IICAS) as an outcome of the UNESCO Silk Roads Expeditions

- Established:** July 5, 1995
- Location:** Samarkand, Uzbekistan
- Branch:** Almaty, Kazakhstan (opened in June 2020)
- Collaborates and partners with UNESCO
- Excavates cultural artifacts in Central Asia and studies Silk Roads
- Performs systematic academic studies in Central Asian tangible and intangible heritage, natural environment, archaeology, art history, etc.



State Museum of Culture History of Uzbekistan

- Studies, researches, exhibits, and educates the ancient and medieval history of Samarkand (800 BC–AD 800)
- Exhibits items associated with Alexander the Great's invasion of the East
- The Afrasiab Museum of Samarkand, a branch museum, displays artifacts such as pictures of Westerners similar to those in Gyeongju Gwaereung and Goguryeo envoys in the Afrasiab Palace paintings



Samarkand Archaeological Institute

- The center of research of Samarkand's World Heritage and archaeological relics



Silk Road International University of Tourism and Cultural Heritage

- Uzbekistan's first state university with international standing
- Fosters talents to revitalize Silk Road cultural heritage and tourism research



Historic Centre of Bukhara

- Performs research and educational projects related to Silk Road
- Holds academic seminars and conferences and publishes educational and academic data, and publications

Salon Heritage

Salon Heritage is inspired by the “salon,” a venue of dialogue and networking in Europe during the 18th century.

A salon is a place for communication.

Salon Heritage is a place for world heritage that promotes conversation and cultural values.

Shall we visit Salon Heritage together?

Join us on a hot air balloon journey on a magnificent and amazing tour of history that spans time and space!



Welcome to Salon Heritage

“Salon Heritage reveals heritage with different visuals and lighting for each section!” In the open corridor of Salon Heritage, world heritage has already arrived, boasting their appearances. The video that plays in the corner of the building’s outer wall awakens the imagination out of nowhere. By looking at the half-hung video in the corner, I thought of the other half on the other side of the wall. I was curious who came up with the idea of hanging an outdoor screen in the corner rather than in a prominent location. Putting my curiosity behind, I walked into the world heritage tour course. The traditional ambiance changes depending on the lighting. It seems to be warm from the afternoon sun, but it quickly changes into a cozy ambiance with a heavy classical aroma. An ancient historical library, couch and table ask me to stay for a while. On the wall across from the library, world heritage is presented on a large media wall. A short chat in the “complex cultural space” with an ancient library and a cutting-edge video screen looks like a modest happiness. It doesn’t seem out of place to read diverse materials from world heritage cities in the library.



The second destination of our video trip is Huế, Vietnam. The scenery of this historic city adds to the three-dimensional impression along with the wonderful tune. Citizens who live in harmony with their heritage emanate a powerful aroma of life. It is a one-of-a-kind masterpiece. Huế is a member city that signed an MOU in 2022 with Gyeongju. It is one of the friendliest cities, with frequent exchanges with Gyeongju. This must be why Huế was chosen as the first destination in Salon Heritage's video trip.

On another wall, a hot air balloon floats above a world map in a screen. Go ahead and touch the parchment of the hot air balloon. In this content, you can satisfy your interest about world heritage through a quiz. How much do you know about world heritage?



Next, let's move to the "Forest of a Thousand Years" and "Birth of the Universe" of Gyeongju while traveling through the high-tech OLED tunnel. Have you ever caught a whiff of Gyeongju's pine forest scent before dawn? It's a media tunnel through which you may enjoy Gyeongju's rich legacy in a new light from dawn to dusk.

Birth of the Universe shows history up to the creation of world heritage via media. When the universe unfolds, the evolution from single-celled creatures to huge fish in the sea turns into light, disappears, and then bounces back into light. And eventually, humanity emerges from the land. Humanity gave birth to civilization, and civilization gave birth to legacy. The legacy was extensive, and cities also live on. A symphony brings life to the world heritage that light has produced. With the flow of melodies of "Symphony of Heritage," you can see heritage dancing in the tunnel of light. Let's dance and enjoy the festival together!



Discover Salon Heritage
on YouTube
for another journey.



As another venue of promotion, OWHC-AP has an official YouTube channel. This is to promote and preserve the valuable legacy that humanity must safeguard and preserve, namely the UNESCO World Heritage. As the number of YouTube subscribers grows, world heritage will be acknowledged for its worth and illuminate in glory. This is due to the fact that legacy is not the property of a single country, but rather a shared asset of humanity.

City Patterns & Art



Urban Design and Art

Urban history conveyed in art

A city contains several landmarks that distinguish it. It can be people, relics, artifacts, artworks, natural scenery, representative industries, and various trends that transcend time. Some of these indicators build a city's history, including those who look at the city and record it. The task of observing and recording must not be limited to the historian's responsibility. Many artists that capture the sensations of the city are also the ones who record every element of the city than anyone else. For example, the landscape of life by the Cheonggyecheon Steam is recorded in "Cheonbyeonpunggyeong," and the customs of the period are recorded in Kim Hong-do's cultural landscape painting, portraying the sceneries at the time. Yi Yeo-seong referred to Kim Hong-do and Shin Yun-bok's paintings to record Korean attires. Park Su-geun's paintings depict the residents of Changsin-dong, while Jan Mun, a media artist, re-recorded Na Hye-seok's "Gyeong-hee" as a media piece to depict city life in the 1930s. Art, in this sense, reenacts the real environment and living landscape of the period via "depicted scenes." Painting is a genre of art in this context, but it speaks to the city's history as an important historical source of past, present, and future. Bui Xuan Phai, who fought against monolithic propagandist art, embraced independence and individuality as the way to modernity, while the architecture of National Gallery Singapore and Australia's Museum of Underwater Art provide an insight into what "urban design" means today, what its role is, and what potential aesthetic usage of resources it has.

Nam, ihn-sook(ph.D, Aesthetics-Artcritic)



National Gallery Singapore

Singapore, which has a relatively short history, seems to be more concerned with the assets it creates than the weight of its past history. The kinetic art installation at Jewel Changi Airport is one of Singapore's most prominent attractions. Kinetic art is the creation of an artwork that incorporates movement as a key formative factor. Kinetic art is a contemporary art style that uses technology to break free from stationary mass sculptures. The Rain Vortex light and sound show at Jewel Changi Airport is an installation art, which uses 1,216 copper rain droplets that travel across the space with elaborately designed technology to create melodies. The Rain Vortex light and sound show, which mobilizes sight and sound, was designed together by engineers and artists to depict the beautiful vision of Singapore's future at a glance.



Whereas contemporary installation art was created from a future viewpoint at Jewel Changi Airport, National Gallery Singapore may also be described as a future-oriented architecture that reinterprets the past and creates a space for future value as an art gallery.



Singapore



National Gallery

The National Gallery, a national art museum in Singapore established by joining the old City Hall and the Supreme Court, was intended to connect the two buildings, since both the old City Hall and the Supreme Court have been designated as national monuments. It took 10 years to re-establish them into an art gallery. The National Gallery architecture has become a monumental public asset that symbolizes a city by connecting two separate buildings, one from the old times, into a new building that serves as a center for contemporary art. The past has become a historical crossroads that has been established as a future asset. Whereas the National Gallery Singapore established Singapore as an aesthetic and humanistic city, Australia's Museum of Underwater Art has established new values by creatively transforming their resources.

Bui Xuan Phai in Hanoi streets (1920–1988)

Bui Xuan Phai, a graduate of Vietnam's first art college, was a notable modernist of Vietnam who campaigned to protect artistic independence and autonomy. He was imprisoned for rejecting socialist realism in the political climate at the time, and could not host a solo exhibition until 1984. According to his artistic beliefs, he is well-known as an artist who painted the streets and people of Hanoi, Vietnam's center of urbanization. He is not re-evaluated and hailed as a national hero, yet he has walked through a long dark tunnel like "Night in the Day" without letting go of his brush for once.

Hanoi Old Quarters by Bui capture the weight of time with expressive lines, rough touches, and color fields. The stillness of the street in Old Hanoi Houses (1962) contains the moment of Vietnam's modernization. The yellow background is the

predominant color tone of the French-style buildings seen on Hanoi streets. If you understand the modernization process in Vietnam, you will realize how difficult it was to preserve the essence of art in the middle of ideological strife, and you will brace yourself to the suffering and determination. Standing in front of the Vietnam National Museum of Fine Arts in Hanoi, which is housed in a French-style building, you can read the conflicts of the times, in which artists as moderns collided with resistance to colonialism, the pursuit of national spirit, and the conflicts of the artists who must have been in the same situation as Bui.



Museum of Underwater Art (MOUA) in Australia

The Museum of Underwater Art (MOUA) was created to complement the stunning underwater spectacle. As soon as I saw the underwater museum, I thought of two modern artists, and I was reminded that artists' imaginations have stretched to the vast institution of the museum. Damien Hirst (1965) displayed pieces (Treasures from the Wreck of the Unbelievable, 2017) that seemed to have been submerged for thousands of years before being discovered in time for the Venice Biennale. This is an example of using natural activity as the work's content. Cho Deok-hyeon (1957) of Korea asked what the

significance of history and the truth concealed by time mean today in a performance in which he buried and subsequently unearthed a dog made of soil in the territory of Iseoguk, where the foundation myth is narrated. In both cases, a non-visible space, such as underwater or underground is presented in a work.

The Museum of Underwater Art in Australia is one example of integrating the underwater environment into an experiential area. The Chichu Art Museum on Naoshima Island, Japan, is another example in Asia. The Chichu Art Museum is a subterranean art museum designed with respect to urban landscape. It was created with the intention of not disturbing memories of long time and space. The Museum of Underwater Art, situated in Australia's beautiful coral sea, was suggested with the enthusiasm of marine biologists, and is a stop or a "coral greenhouse" that links the underwater landscape with humans. It must have reflected Australia's living environment, which is much like living in the world's largest aquarium. The instance of the Museum of Underwater Art in Australia must be a future art museum that incorporates underwater marine resources and landscapes as one of the city's resources. In the city's museums and art galleries, we create a feeling of the future by combining technology and imagination to create yet another new urban design.

World Heritage in Peril

Before turning the last page

Great Barrier Reef
Cairns, Queensland Australia

The UNESCO World Heritage Committee identifies the list of "World Heritage in Danger" every year and raises the alert. It is listed to search out and repair locations whose value is concerned about being damaged due to conflict, excessive tourist acceptance, terrorism, and indiscriminate development for world heritage listed in the past (World Cultural Heritage, World Natural Heritage, and World Mixed Heritage). Odessa, a Ukrainian port city on the danger of perishing due to war, was added to the list earlier this year. There are other areas where severe damage is projected due to changes in the natural environment. The end is much more uncertain since it is in the realm that cannot be easily recovered by human effort. Will we be able to change the end before turning the last page?



Waves of extinction hidden beneath pure white coral reefs

The Great Barrier Reef, which has various shapes depending on the depth of the water and the form of the coral reefs, is significant not only for its beautiful landscape but also for the treasure trove of life that it contains. The coral reef zone formed by the aggregation of many corals is rich in food and oxygen, making it an ideal habitat for marine life. As the world's biggest coral reef, the Great Barrier Reef is both a tourist attraction and a valuable habitat to protect. This natural wonderland is home for approximately 1,600 varieties of fish, endangered sea turtles, dugongs, and countless mollusks. However, the future of the Great Barrier Reef is jeopardized by increasing ocean temperature caused by global warming. The sight of a strip of blindingly white coral reefs from the sky is purely magnificent, but the fast growth of white coral reefs is a sign of extinction. This is why researchers of coral reefs all across the world believe the Great Barrier Reef should be added to the list of World Heritage in Danger. High water temperatures have caused a large-scale bleaching since the mid-2010s. Coral bleaching refers to the process through which corals that used to be brightly colored become white due to stress induced by fast environmental changes. Australia is the best at managing coral reefs in the world, but it will fall short in the face of the tremendous tide of climate change that is sweeping the whole world. It is a natural gift that is 2,300 km long and on a great scale that can be seen from space, yet it has become a reality that something has to be done. Rising water temperatures are already putting many aquatic species' lives in danger. In the case of corals, in particular, more than half have vanished since the 1950s. Environmental changes had a direct impact on them. We can't ignore the warning that more than 70 to 90% of the world's corals will perish over the next 20 years. In the clear saltwater, healthy corals should sparkle with their own distinct colors. We must not be so taken with the white coral reef and forget it is a sign of extinction.

A breathtakingly beautiful place – “Great Barrier Reef”

Australia's vast nature inspires awe. It is a place that evokes both the vitality of animals galloping over the broad grassland and the freshness of the blue sea. Out of many places in Australia where you can feel the nature, such as the Blue Mountains and Rottne Island, the Great Barrier Reef is regarded one of the greatest. The Great Barrier Reef is the world's largest coral reef system, situated near Cairns, Australia. It has

been adored by people all over the world since it was designated a UNESCO World Natural Heritage site in 1981. Snorkeling and scuba diving allow you to see the colorful coral reef spreading under water right in front of you. There's even more. When the scorching sun hits on the location where hundreds of coral species grow, the blue sea water and white coral reef blend to form a picturesque landscap



If one's effort is not enough, gather our strength

The Great Barrier Reef, Australia's most famous tourist attraction, is a heavenly beauty that should be treasured for a long time and passed down to future generations while also serving as a home for endangered marine species. It's sad to witness as it loses its distinctive colors due to global warming and fades out. Experts and prominent broadcasting media have visited this site from across the globe. They recognized the severity of the issue and banded together to declare that systematic management was urgently required. It is not a far-fetched claim to argue that it should be designated as a World Heritage in Danger as soon as possible. The Australian government is likewise aware of the severity of the situation and is making voluntary attempts to address it. A massive expenditure of over 1 trillion won was budgeted in the establishment of a coral reef conservation plan. Furthermore, attempts are being made to stop global warming by dramatically lowering carbon dioxide emissions. Initiatives and practices to save the Great Barrier Reef, which has been loved as a World Natural Heritage site for more than 30 years, are combined, we will be able to make a start to recovery sooner than anticipated.

Despite the Australian government's efforts, there are still voices of concerns. This is because, even if it is listed as a world heritage site, the designation



Time to think of ways to appreciate the wonders of nature's beauty for a longer period of time

may be canceled if the country's preservation efforts and outcomes are insufficient. Although the Great Barrier Reef has not yet been listed as World Heritage in Danger, if it is, more systematic measures will be implemented quickly. However, the fact that the risk factor is "environmental change" makes it difficult to be comforted. The consequence of environmental destruction reaches a point beyond human control is absolutely terrifying. The efforts of the Australian government and UNESCO's special administration alone may not be sufficient to make changes.

A beautiful natural complex that has been named countless times as a must-see site, the Great Barrier

Reef! Now, it is time that more people realize and sympathize with the death of corals hidden beneath, as well as the possibility of extinction throughout the Great Barrier Reef. With our efforts added one by one, meaningful change is achievable. In order to prevent world heritage that has been cherished for a long time from being buried in a murky white sea, thorough deliberation and multifaceted discussions should be held before turning over the last page. After all, it is a treasured heritage that the world recognizes.

Folk costume has been utilized as an efficient method to represent a country's national identity since ancient times. Clothing blends in elements of the environment, climate, customs, and even social and cultural characteristics. Therefore, folk costumes are no longer confined to the past because the stories contained within are linked to the past, present, and future.

Traditional Clothes

The timeless value of áo dài preserves philosophy, artistry, and Vietnamese culture and spirit.

Constantly evolving Vietnamese áo dài

When people are asked the typical image of Vietnam, most will think of a lady wearing an áo dài and a nón lá, a straw hat made of braided leaves. Áo dài is a traditional Vietnamese attire that has been worn for over 400 years. "Áo" means clothing and "dài" means long, thus it refers to a long top and wide trousers that do not cling to the body.

Early áo dài was only a simple for sewn together from four different fabrics. This is directly tied to the climate and way of life in Vietnam. Because the hot and humid weather of the tropical region continues in Vietnam all year, clothing is thin and light. Furthermore, since most villagers engaged in rice farming, they chose garments that were well ventilated and could be readily

rolled up while working.

With the passage of time, áo dài has evolved into a refined form that values both beauty and functionality. Áo dài became a typical folk costume when the Vietnamese painter Lemur Nguyen Cat Tuong combined the existing áo dài with fashionable European design that were in trend at the time. It earned a lot of appeal at the time due to the beauty of tradition and exotic curves.

Áo dài today has evolved into diverse designs that attract the attention of both local and overseas fashion designers. Its fame, which shines in both casual clothes and classy dresses, will continue.





Harmony of nature and human life,
symbolizing the value of emotional and cultural lives of Koreans

Standing the test of time **Korean hanbok**

Hanbok, a traditional Korean clothing, has evolved in numerous ways over the course of more than 5,000 years in response to changing cultural and social conditions. As shown in the ancient hanbok in the Samguk Sagi and Goguryeo tomb paintings, hanbok is clothing in which the Korean people's identity is blended in. Hanbok is a two-piece attire with distinct top and bottom based on a skirt and jacket or trousers and jacket, as well as outerwear such as a durumagi and accessories.

The harmony of straight lines and elegant curves is a defining feature of hanbok. By layering clothes, in particular, the bottoms display a wide and voluminous silhouette, regardless of gender or age. Colors vary as well. Korean people have preferred white garments from the past, earning the term the "people of white clothes." They mostly wore white and simple hanbok, but depending on the period and social class, they also displayed their styles with various colors and designs.

Today's hanbok is made of practical materials that are easy to move about in. In addition, as the rental business in tourist sites develops, it is getting a positive reaction from both local and international travelers. Recently, hanbok, which has been reinterpreted in a contemporary manner, has gained popularity as a fashion trend. Hanbok has achieved a new turning point thanks to a favorable shift in perspective. Going forward, it is anticipated how near hanbok will be to our everyday life and how it will evolve.

Elaborate patterns and superb embroidery skills **Uzbek chapan**

Uzbekistan, located in Central Asia, has a continental climate with many sunny days and low precipitation. The lengthy summer, in particular, is very hot and dry. People wore “Chapan” to shield their skin from the scorching sun, which reached 40°C. Chapan is a long coat-like outer worn by both men and women. It is characterized by eye-catching vivid traditional patterns, such as vertical patterns and geometric patterns.

The traditional hat “doppi” worn with the chapan is a square dome form with no brim that fits firmly on the head. Arabesque embroidered designs in white, yellow, and red were inspired from Muslim designs. Kavush, a soft leather shoe, is also an essential part of the fancy folk costume.

Many young people wear modern clothing since the ingress of Western culture, yet they wear folk costumes for major rituals such as weddings, funerals, and worship services. The intricate embroidery that have been handed down from generation to generation since ancient times are a valuable legacy that embodies Uzbekistan’s distinct traditions.



Regardless
of the weather,
even an old chapan
is surely comforting.



Scottish bagpiper wearing a tartan kilt,
playing a beautiful tune over a meadow

From clam emblem to global design trend **Scottish kilt**

Scotland is one of the United Kingdom’s four parts. The kilt, Scotland’s traditional garment, is a pleated men’s skirt with a number of vertical folds that extend from the waist to the knees. It is distinguished by the usage of Tartan, a checkered fabric that represents family or position. When the Kingdom of Scotland was amalgamated with the Kingdom of England by the Treaty of Union in 1707, a merchant in England at the time devised a new work uniform that replaced the previous clothing, which is said to be the origin of the kilt. After the Jacobite rising of 1745, the donning of

the kilt became illegal, but it survived the crisis and recovered its status. Accessories such as the “sporrans” and “sgian-dubh” worn with the kilt should not be overlooked. A sporran is a little leather pouch that hangs from the kilt’s center front. It prevents the kilt from flapping in strong wind. A sgian-dubh is a dagger hidden within one side of the wearer’s socks. The kilt has become a Scottish icon, appearing in the military and at weddings. Moreover, tartan is used in a variety of other sectors than apparel, such as bags, shoes, and interior decorations.

Kanga, which inscribed the voices of East African women who were reserved to express their personal opinions, was a mode of communication

Not just clothing but a way of expressing one's voice **East African kanga**

Colorful and vivid patterned textile "kanga" is worn in the eastern part of Africa, particularly Somalia, Kenya, and Tanzania. The kanga is said to have originated in the early 19th century, when women in the East African coastal area stitched together multiple handkerchiefs and wrapped it around their body.

This large fabric, measuring 1.5 meters in width and 1 meter in length, has various applications. It is used not only as clothes, but also as a blanket, a wrapping cloth for goods, and a blanket to carry a baby on one's back. Above all, the history of the kanga is notable for being a form of communication beyond simple clothes in the 20th century.

A Swahili-speaking merchant who produced and sold kangas at the time inscribed Swahili proverbs on the fabric. As a result, Swahili became extensively spoken inland, even along the East African coast. This had a huge impact, allowing East African women who were previously hesitant to express their opinions to do so openly. The kanga, which was both a practical clothing and a method of expressing one's thoughts, has recently gained popularity, with tailors producing kangas of unique designs.





Folk costume and casual clothing **Myanmarese longyi**

There is a nation that has shattered the stigma of wearing traditional clothing only on special occasions or festivals: Myanmar. The people of Myanmar wear a quilt-style skirt with a piece of fabric wrapped around the waist, regardless of age or gender. The longyi is separated into two categories: “paso” for men and “tamein” for women.

There is also a variation in the way longyi is donned. Whereas men fold both ends of the longyi at the front, bind it on the stomach, and tuck it within, women pull the longyi firmly in one direction, either left or right, overlap it, and then twist and tuck in the remaining fabric to the opposite side. Unlike modern clothing, it is the most primitive and simple form, so if it gets loose, the knot has to be tied again.

Nonetheless, the longyi was able to establish itself as daily attire in Myanmar due to its practicality. The benefits of the longyi include good ventilation that can avoid heated air, ease of washing and drying, and protection of skin from pests. It is not exaggeration to say that longyi is the best suited clothing to survive Myanmar’s hot and humid tropical monsoon climate.

Longyi,
a quilt-shaped skirt worn by both men and women of all ages.

Just as in the past,
the longyi will remain loved by the people of Myanmar
now and into the future

Protection from harsh weather

Mongol deel

Mongolia is an East Asian inland country with an extremely dry climate influenced by the Gobi Desert. Winters in Mongolia, in particular, are notoriously lengthy and cold. The harsh natural environment, which may reach -40°C or lower, and the struggles of the people who have tried to survive in it are represented in the garment.

Mongolian folk costume worn by both men and women is referred to as the “deel.” The deel has similar shapes, with variances according to position, social class, and tribe. The long sleeves that cover the hands are the most notable characteristic of the deel. Long sleeves are useful for keeping the wearer’s hands warm and avoiding injury when riding a horse or carrying out daily chores outside. Thanks to the deel, nomads can survive the harsh cold that threaten their lives.

The length and width of the garment is adjusted with a “bus,” a belt, and the wearer’s body temperature is kept by tying long, loose clothes securely. The proper formal look is completed with a “malgai” or “malahai” hat and “gutal” boots. Since ancient times, Mongolians have regarded hats seriously, thinking it impolite to handle them carelessly or swap them with others. “Gutal” has a pointed toe that protrudes upward and was intended so that while riding a horse, the wearer can comfortably rest their feet on the footrest hanging from the saddle.

Likewise, Mongolian folk costumes evolved around the climate and nomadic lifestyle. Traditional clothes are now only worn on rare occasions, and the attire has gotten simpler, but the wisdom of the ancestors who intended to integrate both components for survival and cultural identity stands out.

Deel, clothing that portrays both the survival and culture of nomads who endured Mongolia’s severe winter



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Heritage City



The Organization of World Heritage Cities (OWHC) is an international advisory council representing cities with UNESCO World Cultural Heritage. Founded in 1993, OWHC is headquartered in Quebec, Canada, and there are six regional secretariats globally. As of 2023, there are around 220 member cities, and global and regional conferences are held every other year to discuss the sustainable development of world heritage cities. Finding and implementing better ways to conserve and manage world heritage sites by sharing vast knowledge and information are the shared hope and goal of the OWHC member cities.

The Organization of World Heritage Cities Asia-Pacific Regional Secretariat (OWHC-AP) was established in Gyeongju, Korea in 2013 as a branch office to oversee member cities in the Asia-Pacific region. As of 2023, the Asia-Pacific region has 24 member cities dispersed across 6 countries, encouraging collaboration on the protection of world heritage cities, as well as the significance and importance of world heritage to the public, via a variety of activities such as academic, educational, artistic, and promotional projects.



OWHC-AP

OWHC-AP is the Asia-Pacific branch office of the Organization of World Heritage Cities, a global organization of the historic cities across the world inscribed as World Heritage Cities by UNESCO.

Organization of World Heritage Cities Asia-Pacific Regional Secretariat

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